

JAZZ
ERA
The
'Forties

—
*Edited
by*
Stanley
Dance



JAZZ ERA
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STANLEY DANCE

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★

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INTRODUCTION

THE story of jazz, as told on records, now covers a span of more than forty years. It may seem rather capricious to attempt to tell this story in four parts, dividing it arbitrarily into its four principal decades, but there are certain advantages.

Such historical sketches of jazz as have been written have usually clung to stylistic divisions that were also somewhat arbitrary. This method has its own obvious advantages, but today's *newcomer* to jazz is only too likely to get the impression from it that jazz evolution was tidily logical, that Dixieland was followed and superseded by Big Band Swing, which in turn gave way to Bop and Modern Jazz.

In fact, as records prove, so long as the musicians of each era survive, their mode of expression persists concurrently with those that are newer and more fashionable. The early jazz musicians normally began their professional careers while in their teens, and some, who have been healthily active in each of our four decades, are now confidently embarked on a fifth.

The method adopted here might therefore be described as horizontal, or cross-sectional. It aims at a balanced perspective of jazz achievements in each decade. To this end, in the book's major part, different writers have been assigned to those artists and those fields of endeavour with which they are particularly familiar. Their initials follow each of the individual entries.

The approach is critical and the result in each case of considerable experience. A vast number of records have been listened to, and, if those cited do not always include a reader's personal favourites, it is hoped that the selections remain thoroughly illustrative of the more significant musicians and bands.

INTRODUCTION

No attempt has been made to confine these selections to records currently available. Nothing could more surely date this book than that. Records come and go from the catalogues with bewildering frequency, and re-issue-compilations are too often entrusted to the ignorant. Perhaps it is not excessively immodest to hope that this work may serve as some kind of guide to future re-issue programmes. If the jazz past is to be properly understood in years to come, an all-company re-issue project (embracing major and minor labels) seems the most logical solution. Commercial obstacles in the way will be immense, but despite a number of courageous—and usually short-lived—attempts at preserving the classics of jazz on long-playing records, the fact remains that in terms of present availability the situation is chaotic and inadequate.

For this reason, too, no record numbers have been given. The label of origin and year of recording, however, should together identify the various selections, but the help of a specialist dealer, or reference to such admirable handbooks as McCarthy and Carey's *Jazz Directory* and Charles Delaunay's *Hot Discography*, will dispel any ambiguities.

The recordings cited in Part Three have all been made under the artist's own name except where that of another musician or group follows, in parenthesis, the title of the performance. Roman numerals at the beginning of the individual entries indicate those volumes in which the artist's career and music are further examined in detail.

The present intention is that this volume (III) shall be followed by that dealing with the '30s (II), then by the '20s (I), and finally by the '50s (IV), at yearly intervals.

STANLEY DANCE

JAZZ ERA THE 'FORTIES

PART ONE

THE CHANGING SCENE

by

STANLEY DANCE

The '40s were in many respects the most changeable, turbulent and confusing years of jazz history. Against the violent backdrop of World War II and its aftermath, everything seemed to happen. The tremendous upsurge of interest in jazz that had been aroused during the last years of the previous decade reached a peak in 1940, as did, artistically, the music of the 'swing' or 'mainstream' idiom. The New Orleans Revival, marking a reawakened appreciation of the earliest jazz formula, was firmly under way. Boogie-woogie continued for a while to enjoy a new lease of life, and after arduous travail, bop was born, representing revolution to some, evolution to others.

There was a broadening of public interest, but by the end of the '40s jazz had largely lost the support of masses comparable to those which had danced to it in the '30s. It had a precarious foothold in concert halls and it was extensively recorded, but singers, good and bad, were again in the ascendancy, and the infectious rhythms of the Afro-Cubans challenged its previous supremacy as dance music. Though small units had grown in popularity, by the end of the decade, paradoxically, only Ryan's of the many nightclubs on New York's famous 52nd Street continued to feature jazz.

Racial lines were increasingly ignored among musicians, but prejudice in other quarters was by no means overcome.

Bobby Burnet, a white trumpet player, fronted an all-coloured group at Café Society Uptown, in New York, during 1940. The big band directed by Raymond Scott at CBS, an example of effective musical and racial integration, included Charlie Shavers, Benny Morton, Ben Webster, Israel Crosby and Specs Powell, all coloured musicians. Sy Oliver, after two years in the Army, took over the radio show 'Endorsed By Dorsey' and then became musical director for the Decca record company. Yet when he went on tour with a big band, there were complaints because it included white musicians, and he was obliged to drop them!

The amazing resurgence of the record industry entailed more prolific recording of jazz than at any time hitherto, and the emergence of more and more small specialist companies resulted in a wider net being cast. The majority of sessions took place in New York, Chicago or Los Angeles, but the advent of tape-recording permitted much more latitude. This accounted for the preservation of many public performances on wax or vinyl, as well as the work of artists far from the recording centres. Pioneer labels like Blue Note and Commodore now had to compete with jazz on Signature, Session, Savoy, Apollo, Jump, Asch, National, Aladdin, Black and White, Manor and Continental, and many others besides the various labels of the major companies. The lengthy and well-recorded *Keynote* series, supervised by Harry Lim, an expert from Java, was undoubtedly one of the triumphs of the decade.

Disputes with the American Federation of Musicians in 1942 and 1948 led to recording bans which deprived jazz of a certain amount of documentation, but the first, of longer duration, occurred when an acute wartime shortage of shellac made record production difficult. The two biggest companies did not come to terms with the Federation until November 1944. Many of the smaller companies did so previously and were thus able to establish and consolidate their position while competition was comparatively less intense.

V-Discs, records made specially for the American armed forces, continued to be cut all through this period. Although production was conditional on their not being sold to the general public, copies were inevitably acquired and circulated by the more determined collectors. Mostly supervised by George Simon, who was for long editor of the American magazine *Metronome*, they contained some of the most striking jazz performances recorded during the '40s. It is to be hoped that some scheme will yet be devised whereby the jazz audience as a whole does not continue to be deprived of this important music.

The attractive packaging of three or four single 78 records in albums became a common practice after the war, and it proved successful in stimulating jazz sales. Recordings of lengthy concert performances by Jazz At The Philharmonic units were spread over several record sides and presented in this way, thus presaging the arrival in 1949 of long-playing records, which were to become ever more vital as media for the diffusion and documentation of jazz in the '50s.

The performance of jazz in concert halls greatly increased in this decade and followed two patterns. First, there were Duke Ellington's annual Carnegie Hall concerts at which his orchestra played more ambitious, extended works, as well as items normal to its repertoire. This pattern was followed by other bands like Woody Herman's, which in 1946 presented *Ebony Concerto*, a work specially written for it by Stravinsky. The other pattern, that of Jazz At The Philharmonic, was originated by Norman Granz in Los Angeles in 1944. Its success led to long tours and set routines, but the basic principle was that of the jam session. The music varied in quality, but before large, seated audiences, emphasis on the soloist made a degree of exhibitionism inevitable. Granz was to become the greatest of jazz impresarios and owner of a record company with the biggest of all jazz catalogues. He deserved much credit both for his consistent fight against racial discrimination and for his

insistence on the betterment of conditions for the musicians he employed.

Stylistic trends and individual influences will be discussed in detail in subsequent sections of this book. One general aspect of the scene perhaps needs illumination here. The creation of bop or 'modern' jazz in this decade has assumed an importance in retrospect that it was not credited with at the time. While bop innovators like Charlie Parker and Dizzy Gillespie were indeed highly influential, it should not be forgotten that musicians who pre-dated them were, in *this* decade, as great or greater sources of inspiration. On tenor, Coleman Hawkins and Lester Young must be cited; on trumpet, Roy Eldridge; on trombone, Trummy Young; on piano, Art Tatum; on bass, Jimmy Blanton; and on drums, Jo Jones, Cozy Cole and Sidney Catlett. Much of the credit for the wide adoption of the electric guitar and its acceptance by the public was due to the remarkable artistry of Charlie Christian.

It is unfortunately necessary to mention the malignant growth, among jazz musicians, of addiction to narcotics of the most vicious kind during the '40s. Previously, for a 'lift' or a 'kick', they had mainly relied upon liquor or the relatively harmless marihuana. Now, particularly among young musicians, heroin became a sophisticated habit, an accessory to the bitter, disdainful face they presented to the world. It contributed more than a little to the twisted incoherence of much of the decade's 'new' music.

* * *

It has been officially estimated that between 1940 and 1950 a million Negroes left the Southern States of the U.S.A. This huge migration was made possible to some extent by the demand for labour in war industries all over the country. It was also partially compelled by mechanization. Mules were dying out and being replaced by tractors in the South. Mechanical pickers rattled across the cotton fields, and rice,

oats, timber and cattle increasingly challenged the sovereignty of King Cotton. A change in emphasis from agriculture to industry brought astonishing growth in urban populations, while those in rural areas tended to shrink. But though a new way of life was developing, the old prejudices remained.

The blues were a constant, but so far as records were concerned 1940 almost marked the end of an era. The authentic blues artists of mostly rural origin, who had been so popular during the late '30s, began to disappear from the record lists. This suggests that the major blues labels, like Bluebird and Decca, no longer found their music commercial, but it is more probable that they preferred to use their restricted supplies of shellac during the war years for artists of a more broadly popular kind. Big Bill Broonzy was one of the few older singers who were able to continue recording through this period of transition.

In keeping with the drift to the cities, there was a marked tendency towards an urban, jazz-flavoured type of blues, as sung by Joe Turner, T-Bone Walker and Louis Jordan, by Jimmy Rushing with Count Basie, by Eddie Vinson with Cootie Williams, and by Wynonie Harris with Lucky Millinder. The jazz influence became more evident, too, in the way gospel songs were delivered by singers like Sister Rosetta Tharpe, Marie Knight and Mahalia Jackson. Well-known jazz musicians accompanied the first two, while Mahalia had much of the power, passion and vocal quality that had made Bessie Smith an idol of jazz connoisseurs in the two previous decades.

Towards the end of the '40s, there was a return on records to a more primitive, rural type of blues, as sung and played by artists like John Lee Hooker, Lightnin' Hopkins and Muddy Waters. The emergence of such uncompromising artists was largely due to the initiative of small record companies who discovered how to make and sell their music in economic quantities. The larger companies, in fact, abandoned this field almost entirely to independent firms who knew their local

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markets intimately and promoted the records assiduously. In the early '40s, Chicago was the controlling centre of blues-recording activities, and singers gravitated there, but towards the end of the decade this was no longer the case. Although Muddy Waters moved to Chicago from Mississippi, others were recorded in the localities where they worked, as, for instance, Lightnin' Hopkins in Houston and Hooker on the West Coast.

The craze for boogie-woogie piano blues, which had swept white audiences for the first time in the late '30s, subsided early in this decade, partly as a result of satiation and partly because of the commercial and incongruous adaptation of the idiom to gruesome popular songs. Nevertheless, the masters of this kind of piano playing—Pete Johnson, Albert Ammons, Jimmy Yancey, Big Maceo, Meade Lux Lewis and Sammy Price—all made important records in this period.

The migration from the South previously referred to, the increased wage-earning potential of the Negro, and the intensified struggle against racial discrimination, led to changes of terminology even in the record catalogues. What had been known as the 'race' list consisted of records by coloured artists that were made and sold almost exclusively to the coloured population. Decca offered a more polite segregation with its euphemistic 'Sepia Series', but by the end of the decade the material had generally acquired the inoffensive label of 'Rhythm and Blues', under which it began to defy musical segregation with more and more success.

This decade also saw the beginning of increased interest in the recorded blues on the part of white people. Singers who had worked in a jazz context, who had been associated with or accompanied by jazz musicians, had long been studied and appreciated, but now a wider view was taken. It embraced those who belonged *exclusively* to the world of the blues and it involved the understanding that the blues did not begin and die with Ma Rainey and Bessie Smith. Tentative criticism was

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found in the excellent but ill-fated American magazine *Jazz Information*, but Europe played an important part in what was slowly to develop into a considerable movement. In England, Max Jones and Albert McCarthy were active in research and propagation, while in France Hugues Panassié began to examine the whole blues scene with his customary enthusiasm, thoroughness and insight.

* * *

The New Orleans Revival, initiated in the late '30s, prospered exceedingly during the '40s, despite formidable competition and adverse circumstances. It was supported and encouraged mainly by those who reacted against the newer jazz styles, and it was important in that it brought back before the public, however briefly, several great artists who would otherwise have been allowed to disappear unlamented from the jazz scene.

Thus we are fortunate in having a few recordings made by Johnny Dodds and Jimmie Noone in the last years of their lives. Sidney Bechet, Kid Ory and Baby Dodds all came back into varying degrees of prominence, and Louis Armstrong himself gave up his big band and returned to the instrumentation of the early New Orleans groups.

Musicians such as these were still capable of creating anew in the original idiom. The band Ory assembled in California and the records Bechet made with Milton Mezzrow in 1945 in themselves justified the whole revival. However, the crusading fervour of some of the music's devotees, which led to the attempted resuscitation of Bunk Johnson and other New Orleans musicians in this decade, had more arguable results.

The music Bunk and his men played has been described as 'archaic' and as 'a kind of urban folk music' by its apologists. It seemed to fit conveniently into a dream conception of the romantic New Orleans past, a past full of bands marching to and from funerals, of bands on wagons battling in the streets,

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of bands blowing courageous and supreme in dance halls full of vicious underworld characters. Not least, of course, in this vision, were the happy, elegantly furnished whorehouses where brilliant pianists nightly found fresh musical inspiration.

Despite new teeth, supplied by Bechet's brother and paid for by various jazz aficionados, Bunk's years of absence from active music-making showed in all his playing. He could do little more than suggest his former ability, while his colleagues rather proved that, after the best musicians left New Orleans in the '20s, jazz had indeed stagnated there.

Nevertheless, the records made under the names of Bunk, George Lewis and Kid Rena had a certain historical value in that they illustrated details of repertoire, tempo and routine, but musically they suffered greatly in comparison with the masters who had gone out from the city many years before.

A curious feature of the revival was that it had virtually no influence on young coloured musicians. They turned their back to the past as shameful and best forgotten. White musicians, however, embraced the cause fervently and benefited accordingly, not merely in America, but in Europe, too. In San Francisco, the Lu Watters band was heavily modelled after the King Oliver original. In England, pioneer work by George Webb led to the eventual triumphs of Humphrey Lyttelton and Chris Barber. In France, Claude Luter took on the mantle of Johnny Dodds. In Australia, Graeme Bell was so successful that he was able to take his band on a protracted European tour which even penetrated the Iron Curtain. Everywhere, it seemed, amateurs suddenly began to play this kind of music, rather than merely listen to records of it. Books like *Jazzmen* by Frederic Ramsey and Charles Edward Smith (1939), *The Real Jazz* by Hugues Panassié (1942), *Really The Blues* by Milton Mezzrow (1946), and *Shining Trumpets* by Rudi Blesh (1946), emphasized in their different ways the importance of the New Orleans style. So, until its untimely

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death in 1941, did the small but influential American magazine *Jazz Information*.

From much half-digested knowledge of the subject, the music's supporters came by an oddly puritanical and uncompromising attitude. They styled themselves 'purists', the music 'traditional', and each and every one seemed to go through an evangelistic phase. Their inevitable enemies were the boppers or newly risen 'modernists', and soon the lines were drawn, hard and fast. So loud was the ensuing clamour that, before a wondering public, jazz was divided in no time at all, like some new partition of Poland, between 'Traditional' and 'Modern'. The natural and sad result of this was that many musicians, who belonged to neither school and had been thrown out of work by the collapse of the big bands, were now compelled to work in 'Dixieland' groups or to attempt to integrate with the equally foreign boppers.

That superb drummer, Dave Tough, can have the last word on that kind of Dixieland which flourished alongside and was often considered a part of the New Orleans Revival. Said he: 'All it is is a bad copy of the music that white Chicago musicians played, who were in turn doing bad imitations of the music that they heard from the musicians who came from New Orleans.'

* * *

All through the '30s the big bands had climbed steadily in popularity. During the so-called Swing Era and Benny Goodman's rise to prominence, the idiom for many years practised and developed by coloured bands was presented to white audiences everywhere, and enthusiastically accepted. It seemed that experience might make apparent the superiority of the coloured groups and that their efforts would be suitably rewarded, but some of the imitators and popularizers took the richest prizes and eventually spoiled the market with inferior products. The first poll of the '40s, in the American magazine

Down Beat, showed its readers' preference in 'swing bands' to be: (1) Benny Goodman, (2) Glenn Miller, (3) Bob Crosby, (4) Artie Shaw, and (5) Count Basie.

Whatever the public thought, however, the white band-leaders themselves were in little doubt as to who set the style, and nearly all of them employed coloured arrangers for jazz specialities. Thus, among others, Fletcher Henderson wrote for Benny Goodman, Sy Oliver for Tommy Dorsey, Horace Henderson for Charlie Barnet, Andy Gibson for Harry James, Fred Norman for Gene Krupa, Billy Moore for Jan Savitt, Edgar Sampson for Will Bradley, Jimmy Mundy for Paul Whiteman, Zilmer Randolph for Woody Herman, and Budd Johnson for Georgie Auld. In addition, musicians like Roy Eldridge, Lips Page, Charlie Shavers, Cootie Williams, Trummy Young and Charlie Christian were featured as soloists in white bands.

Yet the decade opened with great promise. There was probably never such a year for musically great big bands as 1940. First, there was Duke Ellington's, fired in performance by the presence in its ranks of Ben Webster and Jimmy Blanton, and playing a whole series of brilliant new compositions and arrangements by Duke and Billy Strayhorn. Count Basie's by now was firmly established. Swinging above his matchless rhythm section, in superb settings provided by Jimmy Mundy, Buck Clayton, Andy Gibson, Tab Smith and Don Redman, was a formidable roster of soloists which included Buck Clayton, Harry Edison, Dickie Wells, Vic Dickenson, Lester Young, Buddy Tate and Jimmy Rushing. In Chicago's Grand Terrace, Earl Hines led the best band of his career. His rhythm section, with Alvin Burroughs on drums, was scarcely inferior to Basie's, and an exciting book written by Budd Johnson, Jimmy Mundy, Buster Harding, Edgar Battle and Franz Johnson gave full scope to his sparkling piano and a number of first-rate soloists. Despite the defection of Sy Oliver the previous year, Jimmie Lunceford's band remained one of

the greatest big ensembles in jazz history. In addition to the original book, it was playing splendid new arrangements by Eddie Durham and Billy Moore, which featured the famous soloists Willie Smith, Joe Thomas, Ted Buckner and Trummy Young. Benny Carter, Coleman Hawkins, Andy Kirk, Erskine Hawkins, Harlan Leonard and Jay McShann were each leading excellent orchestras, and Cab Calloway and Lucky Millinder had the best bands of their respective careers.

Competition was certainly keen, for besides these and the popular white groups, there were many other big bands in different parts of the U.S. of considerable merit which never received much recognition. For example, those of Les Hite, Milt Larkins, Floyd Ray, Nat Towles, Walter Barnes, Ernie Fields and Sonny Thompson, as well as the Carolina Cotton Pickers, were the kind which provided the background for many stars of the '40s. A great deal of the new blood came, in fact, from the Mid-West and South-West.

It is possible that the public was surfeited with the big-band sound, for though 1940 was musically great, business was not as good as it had been, and Don Redman, Teddy Wilson and Horace Henderson all broke up their bands. Though Lionel Hampton began his career as leader of a big band the same year, and Cootie Williams formed his in 1941, this was a disquieting indication of the future.

The entry of the U.S.A. into World War II in 1941 brought many problems. The relatively stable band personnel of the past were no longer possible. As more and more musicians entered the armed forces, plentiful opportunities made the outstanding sidemen more demanding. Difficulties in connexion with transport made one-nighters increasingly arduous, and, as Coleman Hawkins warned in *Down Beat* early in 1942, 'the number of places where big Negro bands can go on location [was] becoming limited . . .' This situation was aggravated after the war by the Civil Rights Bill which unexpectedly worked in reverse to the detriment of the coloured bands. In

an interview with Frank Driggs,¹ Andy Kirk said, 'One of the managers in a theatre where I used to do some of my best business wouldn't rehire me after Civil Rights because of the Negro business it would bring in. Even though he liked me and wanted me and the white audiences loved the band, his boss didn't want Negro business. Before that there was so much work in those small towns. They all quit hiring Negro bands...'

Nevertheless, the memory of past triumphs inspired the formation of new bands as often as others broke up. For a time, Lionel Hampton and Cootie Williams were extremely successful. Woody Herman's 'First Herd' was deservedly a sensation, and probably the most exciting and original big white band jazz has known. Duke Ellington and Count Basie kept going with bands of top quality, but business steadily declined.

Desperation led to all kinds of excesses. Bands became bigger and heavier, and featured over-complicated arrangements. Andy Kirk told Frank Driggs: 'During the war I had to enlarge my band because the styles then called for it. I had to meet the competition then, even though it was a fad. I had seven or eight brass... it was loud and wrong.' The formula that the Savoy Sultans had demonstrated with such success earlier in the decade was forgotten. That group had two trumpets, three saxes and rhythm, and no really outstanding soloists, but by playing good tempos and swinging simple arrangements it had enjoyed great popularity.

Woody Herman, in 1948, gave his views to *Down Beat*: 'The "progressive jazz" class is defeating its own purpose. They feel they can only present their "new art" in concert form. And, in this respect, they expect the public to absorb and understand in four hours what they spent ten or twelve years to devise. When this fails they turn to volume. If the public can't understand their work, at least they'll be impressed by its loudness.'

¹ *Jazz Review*, February 1959.

A few years later, in the same magazine, Charlie Barnet said, 'I felt the start of the horrible state the band business has reached as far back as 1945. The people started losing interest; they revolted against taking everything that was dished out to them. Everybody in the jazz field, including me, went too far for them. The public are not musicians. They get lost.'

Stan Kenton, however, was enjoying some success as a progressive apostle of loudness in 1948. Swing was 'dead, gone, finished' in his opinion. 'It was useful as a transitory form, but what we are doing now not only outdates it, but makes it sound playfully elementary.'

In due course, Stan himself was to be outdated, but by that time the 'new art' had done irreparable harm to big bands. The pretentious, unswinging forms jazz adopted as consonant with its conception of the concert hall's dignity did not satisfy young people who wanted to dance. They turned to the strong, naked beat of what was to be known in the next decade as 'rock 'n' roll', or to the intensely rhythmic music of the Afro-Cubans.

* * *

Small jazz combinations, which had made such a tremendous comeback in popularity during the last years of the previous decade, occupied an ever more important position on the jazz scene of the '40s. Wartime conditions and the decline of the big bands were largely responsible for this.

Having made names for themselves in the big bands, soloists were quick to seize the opportunity to go out on their own as leaders of smaller groups whose size made them less of a financial risk to the owners of clubs, theatres and dance halls. Helped by the publicity derived from the boom in records, they were readily accepted everywhere but in the larger dance halls. Presented in the latter, their inadequacy in terms of sheer sound undoubtedly contributed to the loss of that public which had danced to jazz (see the interview with Dickie Wells in Part Two).

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A significant factor in the whole field of jazz during this decade was the extraordinary dominance of the tenor saxophone as the major solo instrument. Coleman Hawkins, Lester Young, Ben Webster and Don Byas were all favourites on New York's 52nd Street during its hey-day, but the tenor band, a band led by and extensively featuring a tenor soloist, became a phenomenon of the era. Chu Berry, Dick Wilson, Buddy Tate and Sam Taylor remained within the big-band context, but others like Illinois Jacquet, Arnett Cobb, Joe Thomas and Lucky Thompson went out from it on their own with considerable success. Jacquet, although an excellent musician, was largely responsible for the introduction of a kind of showmanship that undermined the musical contribution. Featured at one time with Norman Granz's Jazz At The Philharmonic unit, his honking and screaming always brought down the house. So popular did this kind of exhibitionistic tenor playing become that at one time even so gifted a trumpet as Cootie Williams, the nominal leader of a group, found himself in a role as soloist secondary to that of an indifferent tenor in his employ.

Despite these unfortunate tendencies, much of the richest and most creative music of the decade was made by the tenor soloists. Coleman Hawkins, Ben Webster and Lester Young were the acknowledged leaders and highly influential. Lester, nicknamed 'President' or 'Prez', was the first to challenge seriously the supremacy of Coleman Hawkins, but though much of his best work was accomplished in this decade, his influence was to be felt even more extensively in the jazz of the '50s. Their sources of inspiration were often obvious, but it was nevertheless remarkable how distinctive were the musical personalities of the other soloists already mentioned, and to their number can be added the individual voices of Budd Johnson, Ike Quebec, John Hardee, Lockjaw Davis, Julian Dash, Paul Bascomb and many others. The rivalry between all these musicians resulted in a great deal of invention, enough in

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itself to refute the absurd charge made in the next decade that jazz was stagnant prior to the advent of bop.

Three groups fronted by pianists attained great popularity and were of considerable musical significance. Art Tatum's was undeniably the greatest of these. Just how inspiring Tatum was to jazz as a whole is shown in the interview with Scoops Carry' in Part Two. Eddie Heywood's group, with its neat arrangements, was also something of an innovation. Too much stylization, reliance on an initially successful formula, and a reduction in improvisatory content, all brought about a decline in value from a jazz standpoint, but while it featured soloists like Vic Dickenson, Heywood's music was often of lively interest. The Nat Cole Trio, before Nat was lost to jazz in the world of popular song, also produced much jazz of an intimate but exciting character. Nat and Oscar Moore were both gifted soloists with fresh, original things to say on piano and guitar respectively.

Many other small groups came and went during the 40's. Some were formed for limited engagements and never recorded. Some flourished for a time and then failed. Many, many others were formed for recording purposes only. But by the end of 1949 the small group was securely established as the chief medium of jazz expression, whether in club, theatre or concert hall, and whether playing blues, Dixieland, mainstream or modern jazz.

* * *

Ex-band leader Teddy Hill became manager of Minton's Playhouse in Harlem in 1941. In a short time the place was a popular rendezvous with musicians and the venue for frequent jam sessions. Musicians of all schools jammed there at first, but gradually the forward-looking elements took over and it became the breeding ground of 'modern' ideas. Men like Dizzy Gillespie, Charlie Parker, Thelonious Monk and Kenny Clark worked together there and found that common direction which led to the creation of bop.

When this minority movement erupted in the mid-'40s, it was for the most part treated with scorn by the public, the critics and older musicians alike. Its impact was revolutionary, and those who did welcome it often gave it indiscriminate, unconsidered acceptance. Reacting against the current conception of 'hot' jazz, they mistakenly applied the label 'cool' to bop, but this was more descriptive of the calculated indifference with which the boppers faced or ignored their audiences than of their music. The solos of Charlie Parker and Fats Navarro, two of the idiom's finest exponents, were not 'cool' in any normal sense of the word, but in general there was a tendency away from the warm, full tone and expressive vibrato that had been prized characteristics of great jazzmen hitherto.

The bitter hostility which bop aroused had many causes. In presenting innovations on every level, bop achieved an effect so different, so opposed to that of the preceding jazz that it came to many as a kind of musical affront rather than an advance. In addition, many of its creators were exceedingly uncharitable in their references to older musicians—and very hurt and surprised when they fought back. 'They give us hell, so I give them hell,' said Louis Armstrong.

Some idea of the confusion the new music caused can be gained from the admission of pianist George Shearing on hearing bop in the U.S. for the first time. 'I thought America must have gone completely mad,' he said. Subsequently, he was won over and became one of the great bop popularizers, holding that 'bop should be integrated and not imposed'.

Fletcher Henderson's reaction was more typical of musicians of the previous jazz era. 'Of all the cruelties in the world,' said he, 'be-bop is the most phenomenal.' Billy Eckstine, leader of the first bop-influenced big band and heavily involved with the 'progressives', saw the scene from a different angle. 'I hate Dixieland,' he said, 'I think it's holding music back.' More surprisingly he added, 'I hate blues, but they're commercial. You can't do anything with them.'

While Dizzy Gillespie could claim that bop was 'just the way my friends and I feel jazz', Charlie Parker, its greatest force, held it to be 'something entirely separate and apart' from the previous tradition, notably because it had 'no continuity of beat, no steady chug-chug'. Although bop harmony became more complex than that of the earlier jazz styles, the rhythmic differences were more than anything else responsible for the sharp line of demarcation between musicians of the new and old styles. Apart from the boppers' feeling for up-beat accentuations, the new style of drumming maintained the rhythm on the top cymbal and used the drums to punctuate the melodic line. Similarly, the pianist did not keep to a regular beat—this was the function of the bass—but concerned himself with indicating chord changes and filling in between the soloist's phrases. This never suited the soloists of earlier idioms, for they expected a drummer to accompany rather than duet with them.

Musicians like Coleman Hawkins and Don Byas were intrigued by the bop experiment and associated with its exponents, but they did not employ its stylistic devices. Hawkins was leader on the first real bop recording session, and Byas played in a group on 52nd Street with Dizzy Gillespie and Oscar Pettiford. Among the very few in this decade who were able to reconcile elements of the old and the new were Howard McGhee and Mary Lou Williams, but in general musicians of the different schools were unable to work successfully together, and primarily because of the different functions of the rhythm sections. For musicians of the old school, the bop rhythm sections did not swing. For the boppers, the old-style rhythm sections provided no inspiration.

Nevertheless, as Max Harrison showed in his essay 'Looking Back At Bop',¹ lines of evolution can be traced. Dizzy Gillespie's trumpet style, with its flurries of sixteenth notes, links

¹ *Just Jazz* 2, ed. Sinclair Truill and the Hon. Gerald Lascelles (Peter Davies, 1958).

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back with elements in the styles of Roy Eldridge and Red Allen, and it is hard to believe that Charlie Parker had not heard and been somewhat influenced by Lester Young's tone and phrasing. The unison theme statements heard on so many bop records were a continuation of a practice that had become increasingly popular with mainstream groups during the early '40s. With the exception that *How High The Moon* was practically adopted as the bop anthem, the basic material remained much the same—the twelve-bar blues, the chords of *I Got Rhythm*, *Cherokee*, *Indiana*, etc. The original chords, however, were often altered and passing chords added. Improvisations were, in consequence, full of unusual intervals as the soloists played groups of notes related to passing chords not stated by the rhythm section.

The harmonic and rhythmic innovations were supplemented by new conceptions of phraseology—notably longer phrases interspersed with held notes and long, unexpected pauses. But as Max Harrison also pointed out, the whole process 'rarely led to undesirable clashes with the harmonic background because the chords in the solo line were resolved so quickly'.

Increased record activity from 1945 onwards resulted in increased diffusion of the new idiom and an increased acceptance and influence. More outstanding bop artists appeared, such as Bud Powell, Fats Navarro, J. J. Johnson, Al Haig and arranger Gil Fuller. After 1945, Charlie Parker was seldom associated with Dizzy on records. He worked with small combinations and acquired an ever-growing reputation, his influence being heard not merely in the work of musicians playing alto, such as John Jackson, Sonny Stitt, Sonny Criss and Lee Konitz, but also more and more on that of those playing other instruments (e.g. baritone-saxist Serge Chaloff). Dizzy, on the other hand, turned to big bands. His first was a failure in 1945, but a second, organized the following year, met with considerable success, played concerts and toured Europe in 1948. During this period the boppers were making much use

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of Afro-Cuban rhythms and Dizzy featured Chano Pozo on bongos and conga.

Bop, in one way or another, made itself felt in big bands composed of white musicians, notably that of Woody Herman between 1944-6. This exciting outfit, known as 'The First Herd', had an original book largely written by Neal Hefti and Ralph Burns. More self-conscious and pretentious were the bands of Boyd Raeburn and Stan Kenton, though the latter's enjoyed considerable commercial success.

Towards the end of the decade, when 'bop' as a tag had become unfashionable, along with the goatees, berets and dark glasses its followers affected, a new movement made itself felt that was to assume great importance in the '50s. Its new 'modern' jazz could fairly be described as 'cool'. The technical demands of bop were such that comparatively few players could improvise satisfactorily within its framework. 'Cool' jazz was partially a reaction against bop's intricacies. It involved a paler instrumental sound, less attack, more relaxed rhythmic settings, and less complex harmonic structures. Several of its soloists derived their styles from Lester Young, Stan Getz being the most creative. The cool, restrained sounds of Claude Thornhill's band were catalytic for a group which included Miles Davis, Gil Evans and Gerry Mulligan. The Davis group which appeared at the Royal Roost in 1948, with tuba, French horn, etc., had arrangements that revealed a new conception of the jazz ensemble in their remarkable harmonic vocabulary and range of tone colours. The solos, however, were not matched by the ensembles and the group was an immediate failure.

Another small, esoteric movement was led by Lennie Tristano. Consisting almost exclusively of white musicians (Lee Konitz, Billy Bauer, Warne Marsh, etc.), it sought greater freedom in improvisation and wider harmonic horizons. It produced some interesting records, although they sometimes had tenuous contact with jazz essentials.

The critics who were most active in the early propagation of

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bop and 'modern' jazz were Leonard Feather and Barry Ulanov, both at the time writing in *Metronome* magazine. In 1949, the former published *Inside Be-Bop*, a book that remains of importance for the valuable factual information it contains, though in common with most critics of the period, the author seemed unaware of the significance of Thelonious Monk's contribution.

(N.B. Many 'modernists' active in the '40s are not dealt with in detail in Part Three of this book. Reaching musical maturity in the '50s, they will receive individual entries in Volume IV.)

★ ★ ★

Jazz suffered grievous casualties during the decade. The following is a list of those who died after making valuable contributions:

- 1940: Johnny Dodds, Joshua Altheimer, Arthur Whetsel, Walter Barnes.
- 1941: Frank Melrose, Chu Berry, Dick Wilson, Peetie Wheatstraw, Jelly Roll Morton.
- 1942: Charlie Christian, Bunny Berigan, Jimmy Blanton, Joe Poston.
- 1943: Leon Rappolo, Fats Waller, Zue Robertson.
- 1944: Bob Zurke, Jimmie Noone, O'Neil Spencer.
- 1945: Clyde Hart, Richard M. Jones, Teddy Weatherford, Clarence Profit, Bobby Stark.
- 1946: Joe 'Tricky Sam' Nanton, Dave Nelson, Mamie Smith.
- 1947: Sonny Berman, Fate Marable, Jimmie Lunceford, John 'Bugs' Hamilton, Freddy Webster.
- 1948: Kaiser Marshall, Red McKenzie, Mutt Carey, Dave Tough, Sonny Boy Williamson.
- 1949: Irving Fazola, Albert Ammons, Ivie Anderson, George Baquet, Bunk Johnson, Bud Scott, Huddie Ledbetter (Leadbelly), Paul Mares, Buster Wilson, Big Eye Nelson.

★ ★ ★

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Hits of the '40s that became, in varying degrees, a part of the jazz repertoire.

TITLE	WORDS	MUSIC
1940 Broadway Cotton Tail	McRae, Boyd	W. Henri Woode Duke Ellington
Do Nothing Till You Hear From Me	Bob Russell	"
Don't Get Around Much Anymore	"	"
How High The Moon In A Mellotone	Nancy Hamilton	Morgan Lewis Duke Ellington
Taking A Chance On Love	{ John Latouche Ted Fetter	Vernon Duke
1941 Air Mail Special		Jimmy Mundy Charlie Christian Benny Goodman Harold Arlen Duke Ellington
Blues In The Night C Jam Blues	Johnny Mercer	
Don't Take Your Love From Me	Henry Nemo	Henry Nemo
Flamingo	Ed Anderson	Ted Grouya
I Don't Want To Set The World On Fire	Eddie Seiler Sol Marcus Bennie Benjemen	Eddie Durham
I Got It Bad I'll Remember April	Paul Webster Patricia Johnson	Duke Ellington Don Raye Gene De Paul Bobby Plater Tiny Bradshaw Ed Johnson Robert Wright
Jersey Bounce		

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TITLE	WORDS	MUSIC
Take The 'A' Train		Billy Strayhorn
Things Ain't What They Used To Be	Ted Persons	Duke Ellington
1942		
Idaho	Jesse Stone	Jesse Stone
Paper Doll	Johnny Black	Johnny Black
Perdido	Ervin Drake	Juan Tizol
	Harry Lengsfelder	
That Old Black Magic	Johnny Mercer	Harold Arlen
You'd Be So Nice To Come Home To	Cole Porter	Cole Porter
1943		
People Will Say We're In Love	Oscar Hammerstein	Richard Rodgers
Surrey With The Fringe On Top	"	"
1944		
I'm Beginning To See The Light	Don George	Duke Ellington
		Johnny Hodges
		Harry James
Long Ago And Far Away	Ira Gershwin	Jerome Kern
Lover Man	Jimmy Davis	Jimmy Sherman
		Ram Ramirez
Night In Tunisia		Dizzy Gillespie
'Round Midnight		Thelonious Monk
Sentimental Journey	Bud Green	Les Brown
		Ben Homer

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TITLE	WORDS	MUSIC
1945		
Laura	Johnny Mercer	David Raksin
You Won't Be Satisfied	Freddy James	Freddy James
	Larry Stock	Larry Stock
1946		
Come Rain Or Come Shine	Johnny Mercer	Harold Arlen
Happy-Go-Lucky Local		Duke Ellington
Just Squeeze Me	Lee Gaines	"
Ornithology		Charlie Parker
		Benny Harris
Stella By Starlight		Victor Young
Tenderly	J. Lawrence	Walter Gross
1947		
Almost Like Being In Love	Alan Jay Lerner	Fred. Loewe
Midnight Sun		Lionel Hampton
		Sonny Burke
Robbins Nest		Sir Charles Thompson
		Illinois Jacquet
1948		
Baby, It's Cold Outside	Frank Loesser	Frank Loesser
Early Autumn		Ralph Burns
1949		
The Huckle-Buck	Roy Alfred	Andy Gibson

PART TWO

FROM THE INSIDE

The following is a transcription of a tape-recorded discussion between John Steiner and Scoops Carry. At the time this took place, in 1958, Scoops had become attorney George Dorman Carry of Chicago, but for most of the '40s he was an important member of the Earl Hines bands.

John: How did you happen to recommend Charlie Parker for an adjacent berth in the Earl Hines band?

Scoops: Well, I liked what Charlie was playing and we needed a man, a tenor man. I wanted Charlie so bad I made him play tenor in the band. Yeh, he started off on tenor.

John: When?

Scoops: Well, that was pre-Grotto days, about 1940 or early forties. He was playing in a little club up on Seventh Avenue while we were in New York. He was playing so much.

John: Had you known Charlie earlier?

Scoops: I knew Charlie when he was in Chicago with the McShann band for theatre dates or week-ends at the Savoy. I was with Roy Eldridge at the Three Deuces.

John: Had he a reputation then?

Scoops: Yes. We had heard about this cat from Kansas City who played so much. By this time we felt that we had stepped up a little from the musical simplicity of most of Swing, and we younger fellows wanted to see what was going to happen next.

John: Was Charlie's style set before he joined Hines?

Scoops: Yes, I think his style was pretty well set before he entered Earl's band.

John: Since your playing might be somewhat likened to

FROM THE INSIDE

Charlie's, I thought it possible that he was influenced by you, or you by him.

Scoops: Many of us had broken from simplicity and smoothness, but in this movement the Beacon, the Light, was Tatum. The Blind Boy, I think, changed everyone who came in contact with him. Not just piano players. When I played with him in my first professional years, he directed my path. Very much so. Before that I was thinking along the lines of Hodges, and maybe Carter. But when I went to work with Tatum, he changed me, right from the start. This was a small band at the Deuces, about the mid-'thirties, before Roy's. The first time I heard him, I knew they were strange but attractive sounds. We had John Collins and a drummer, but the band was Art, of course. I'd try to do on the saxophone what he was doing on the piano. I couldn't do it, but the attempt changed me all around. Maybe I was one of the first to know the feel for the instrument in the vein that it is used today. Tatum was the Daddy to turning musical thought around.

John: Thelonious Monk is given credit for crystallizing the piano in the bop idiom. Is that something else?

Scoops: That's hard to say. Now—Earl influenced Tatum. But Tatum took the new style and did something more with it. Everybody was on each bar to see how much they could do with it. 'What can I do with this bar?' 'Do everything you can!' Tatum influenced all that. I know he influenced me, but I can't say how much he influenced Parker directly. But both had the same general idea; and Charlie had his style long before hitting New York. The Tatum style leads to overworking the technique angle and crowding to the point that most of the fellows really lost the feel for jazz. A lot of people went overboard, beyond their talents. The Tatum style was for the genius—nothing for the hack. Individually, one would get right to the breaking point, to the limit of your talent or ability. I tried to ride on the 'break'. But a lot of guys went over the break, and then they had less than nothing.

John: What about Dizzy?

Scoops: Dizzy popularized the flatted fifth. But Tatum was doing *that*. I'd say it was Tatum from the start. That's all Tatum had to do, I guess, to sit all day and play. But he was a perfectionist, too. No question about it. Art showed us how far we could go if we kept trying.

The following conversation took place between Dickie Wells and Stanley Dance in May 1959. For most of the '40s Dickie was chief trombone soloist in Count Basie's band.

Stanley: How did that long association with Basie begin?

Dickie: I was with Teddy Hill when Basie came and asked me to join his band. Both Lester and Herschel liked the way I was playing. My first job with them was in New Jersey. 'Where's my music?' I asked. You know what Basie said? He said, 'When the brass begin playing, you grab a derby and start fanning!' At the end of the dance, I asked him, 'Am I hired?' His answer was, 'I didn't fire you, did I?' I found out afterwards that his motto was: 'I'm not going to fire you—fire yourself.'

Stanley: How did it go from there?

Dickie: We went to the Famous Door for two months, and I had the idea that was the extent of my engagement, but I stayed eleven years. Herschel was always ribbing me. 'You know you really wanted to stay in this band,' he would say. Herschel and I looked a bit alike and we were often taken for brothers.

Stanley: It was a happy band, wasn't it?

Dickie: Yes, it was, and it stayed that way. Even when Herschel and Lester weren't speaking, they were the best of friends. There was so much humour in that band, and it was like being in a family. All kinds of people liked Basie. Sometimes there were so many millionaires in the bus there wasn't room for the

guys to sit down. Walter Page was very popular, too. Carloads of people used to come from long distances just to hang out with him. I'll tell you another thing. We were a clean band. When we were playing hotels, we didn't leave the stand littered up with cigarette butts and chewing gum. They used to be so surprised, they'd say, 'Hey, didn't you work here last night?'

Stanley: Were the tenor soloists always a major attraction?

Dickie: Yes. When I joined, the style of the band was already set and I didn't get too much solo play. Panassie had given me a big shove-off and I'll always be grateful to him. Maybe I ought to have gone out on my own. I don't know. There were great bones in the band, like Benny Morton and Vic Dickenson, and later, George Matthews and J. J. Johnson. We shared the solos, of course.

Stanley: Do you think the tenors subsequent to Herschel and Lester gave Basie the same effect?

Dickie: Great as they were, they never got the same contrast. Herschel had a kind of first tenor sound that made a real contrast with Lester's. And Herschel was playing that way before he ever heard Hawk in person. When Buddy, Lucky, Don and Gonsalves were in the band, though they were tops, there was never the same contrast. But it goes back to the old adage that it's pretty hard to duplicate the original, especially when the original is perfect—and that it was! Wow, what a team! I think, though, that if any of the fine fellows with real tenor tone, like Don, Paul, Jacquet, Lucky or Buddy, had been on the scene *at first*, it would have been pretty much the same. Now, Don, Lucky and Paul were supreme technicians. Jacquet was an all-round man with something of Herschel's style. Buddy was supreme for gut bucket, and he had a lot of Herschel in his playing, too. You know, those three, Herschel, Buddy and Jacquet, all came from Texas.

Stanley: You contributed quite a few arrangements to the band's book . . .

Dickie: One of the last the band recorded was *Just A Minute*.

Stanley: What was the story on *Dickie's Dream*?

Dickie: It was Lester's tune. John Hammond gave it that title.

Stanley: I didn't know until recently that Andy Gibson wrote so many things for the band, like *Louisiana*, *Tickle Toe*, *The World Is Mad* and *Beau Brummel*.

Dickie: That's right. I remember one night Andy brought in an 'arrangement' written on a piece of paper smaller than a postcard. 'Turn it over when you get to letter B,' he said. Basie had gone out for a taste. When he came back he heard us playing it, said it was swinging and wanted to know where it was. When he saw the size of it, he said, 'Man, this one must be on the house!'

Stanley: How about that famous rhythm section?

Dickie: Well, Basie's made you feel so free. My idea of a rhythm section is one you feel or sense, one that doesn't disturb you. In the 'forties some of the drummers got so technical they spoiled everything. When the motor goes wrong, you know, nothing happens. But that Basie rhythm section was nothing less than a Cadillac motor with the force of a Mack truck—they more or less gave you a *ride*, then a *push*. And they played no favourites. Basie used to let us off at the Hotel Lincoln and just keep the rhythm section playing for an hour or more. Mrs Kramer, the owner, would pull a table up near them and sit till they had finished. And if you looked real hard you would find a few of us around digging them also.

Stanley: It was really a kick to be in the band then . . .

Dickie: Stan, I think that Basie had the most original band yet, even to the little kiddish things. Jo used to hit on the rod of his cymbal when a cat goofed. Next thing you knew—or heard—was a small bell that Prez had hung under his stand. Imagine a cat wailin' away and all at once that bell would start ringing! And what's more, Prez would ring it on himself. What a gang! It seemed like everything they did was a hit tune. And

Jimmie had a hit vocal to sing in each set. And don't forget that no two men played alike.

Stanley: Where did all the nicknames come from?

Dickie: That Sweets just about hung 'em on everybody, from Basie on down. Basie himself was The Holy Main.

Stanley: What did that mean?

Dickie: It meant 'tops', in the way you might use it to mean your wife or sweetheart. Now let me think of some others . . . Buck was 'Cat Eye'. Snookie was 'Rabbit'. Ed Lewis was 'Rags'—because he would just about wear out a uniform overnight. Dan Minor was 'Big D'. George Matthews was 'Truce'. Benny Morton was 'Mr Bones'. And after Benny left I became 'Mr Bones'. Then, let me see . . . Freddie Greene was 'Pep'. Walter Page was 'Big 'Un' or 'Horse'. Jo Jones was 'Samson'. Buddy Tate was 'Moon' and Herschel 'Tex'. Rush was 'Honey Bunny Boo' or 'Little Jim', and Earl Warren was 'Smiley'. Jack Washington was 'Weazle'. Emmett Berry was 'Rev' and Eli Robinson 'Mr Eli'. Jimmy Powell was 'Neat'. Helen Humes was 'Homey'. And Prez got in the act, too, and named Snodgrass the manager 'Lady Snar'. Everybody had one of those names.

Stanley: I can see where they'd be useful, too, as a kind of private code. But tell me now, what did musicians like yourself think of bop?

Dickie: It didn't strike me as really new then. Flatted fifths weren't new. You should dig some of Don Redman's things. We thought of be-bop as a drum style. As I understood it, Monk started the word as an explanation of how he wanted the drums to accent. Monk himself had a lot of simplicity and his music wasn't hard to appreciate. In the beginning, bop was too mixed up, and it wasn't swinging. Later on, they got it more interwoven, not so far out—more 'way in! Now Jay Jay was a wonderful musician and he could hold it all together. The style brought out fine musicians, but at first it was pretty rough. I

can remember the guys in Cab's band when Dizzy began his bopping. 'What is *that* back there?' they'd say.

Stanley: I guess they had a hard time at first getting the style across.

Dickie: I don't know any who worked so hard as Diz, Jay Jay, Monk and, above all, Charlie to get the foundation under the style, although in a way Charlie maybe had to work less because he had it inside from the word go.

Stanley: Inside?

Dickie: Sure, inside. I believe that such guys as Louis, Hawk, Tatum, Tommy Dorsey, Jimmie Harrison and, as I said before, Charlie Parker, all had it inside. Don't get me wrong. There are quite a few more I should mention, from Earl Hines back to Erroll Garner up, which I must say covers the ones I don't even know. So peace, fellows. Okay? Thanks.

Stanley: I still feel, Dickie, that bop was tough for all of us who grew up in the 'thirties with the idea that jazz, to be good, had to swing. It seemed like a complete contradiction.

Dickie: And then there was the difference in the showcasing of musicians. When the bands played for dancing, not a lot of people paid them any mind unless something went wrong. So the musicians played more naturally and expressed their own personalities. With a sitting audience, musicians had to show off, and they lost a certain amount of rhythm. And don't forget that with big bands quite a lot of rhythm came from the different sections as well as from the rhythm men. Now you don't have that. Then, too, the chorus lines went out. They were more important than people realize. The bands used to play behind the chorus and sometimes the girls would take six or seven encores. You might say we composed while they danced—a whole lot of swinging rhythm. That's when we invented new things—and recorded them next day. It used to be funny if we were playing a dance after the theatre. Sometimes some of the chicks from the chorus would come by and they'd say we were stealing 'their' music!

Stanley: How do you account for the decline in popularity of the big bands?

Dickie: There were a lot of reasons, like agents, money and transport. And then there was the tenor world. I think Illinois Jacquet really got the little band under way. He started that dancing while he was playing, and he added showmanship, so it wasn't so much a matter of what they were playing. A whole lot of show and acrobatics came into music then, and tenor had the better sound for a group with only one horn. It was the cheap way out for a small combination.

Stanley: Why did the audiences stand for it?

Dickie: They didn't. That's what happened to the band business. The bands got smaller, but the ballrooms didn't. You took those little groups into places built for five or six thousand people and something was missing. Then very often small bands went South that had been big bands under the same leader *on records*. The people would turn out and not be satisfied. Then when a real big band went in there, the people stayed away because they figured they would be cheated the same way.

Stanley: Do you believe the 'progressive' sounds had anything to do with it?

Dickie: Well, during the war the young, progressive guys moved in while many of the older musicians were in the Army, and some of their music was pretty far out. And some of the big bands got too heavy, and their arrangements too complicated. Buchanan at the Savoy always used to say that the band which kept the floor packed was the best band. That was why he liked the Savoy Sultans better than some bands that were bigger and more famous. They had very good rhythm. During the 'forties Cootie Williams and Lucky Millinder had two of the most successful bands to play the Savoy. Of course, Basie, Duke and Hamp were always big attractions, too. When the Savoy itself stopped using big bands, it took a lot out of music.

Stanley: And its absence now makes a big hole in the scene. That was where I first heard you, by the way.

Dickie: I lived near the Savoy, so I used to catch most of the bands there. I played there with Lucky Millinder for a while, and I was with Lunceford for a few weeks after Trummy left, but Jimmie's ears were bent for every note that Trummy played. Lunceford was a wonderful guy, but I didn't want to go out of town at that time.

Stanley: Going back to what you were saying about rhythm, it seems to me that beginning in the 'forties the interest tended towards extremes, to the kind of primitivism that became rock 'n' roll, and to the intricate experimenting of the so-called 'progressives'.

Dickie: I guess in the end they'll have to strike a balance. A lot depends on where you are playing and for what kind of people. I remember the manager at Small's telling me, 'When the music makes the customers pat their feet, they keep on buying drinks, so that's the kind we like in a bar.' People are enjoying jazz in different ways now. Some are dancing to it, some are drinking to it, and some are thinking to it. But I don't know whether it is *living* with so many as it did when the melodies were more singable.

 PART THREE

ON RECORDS

The more significant contributions, examined by: Yannick Bruynoghe, Stanley Dance, Max Harrison, Hugues Panassié, Charles Wilford.

ALL STAR BANDS

(IV)

Special record sessions by the winners of polls in such American magazines as *Metronome* seldom produced any notably rewarding music. The effect of the prevailing big-band disciplines usually ensured surprisingly good ensembles, but the necessity to feature all the 'stars' individually led to sequences of solos unsatisfying in their brevity and disunity.

A session organized by critic Leonard Feather in 1943 did, however, present a genuine all-star group, consisting of Cootie Williams, Edmond Hall, Coleman Hawkins, Art Tatum, Al Casey, Oscar Pettiford and Sidney Catlett. With an excellent rhythm section, and the inspiration provided by Tatum and Cootie, Hawkins, as always, rose to the occasion. *My Ideal*, a tenor solo with rhythm, was among his most beautiful creations.

In January 1944, a concert under the auspices of *Esquire* magazine was produced and recorded at the Metropolitan Opera House in New York. In personnel and performance, this was one of the most brilliant of all public jam sessions, and it is artistically tragic that the results remain available only on

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the scarce V-Discs. The musicians responsible were Louis Armstrong, Roy Eldridge, Jack Teagarden, Barney Bigard, Coleman Hawkins, Art Tatum, Al Casey, Oscar Pettiford, Sidney Catlett and Lionel Hampton, and their playing was characterized by rare enthusiasm and drive. The drum solo was to become a vital factor in the concert-hall presentation of jazz, but that by Sidney Catlett on *Rose Room* was of a quality not often heard. Nevertheless, exhibitionistic tendencies heard in this performance were indicative of the future.

Norman Granz's world-famous Jazz At The Philharmonic originated with his first major jazz concert in the Philharmonic Auditorium, Los Angeles, in July 1944. As this show grew in popularity, Granz hired the biggest names, with little regard for homogeneous group performances, and unashamedly sold excitement. Even when the units did consist of compatible elements, there was always a tendency towards exhibitionistic solo sequences, the emphasis on excitement reaching a peak with Illinois Jacquet's screaming tenor. The 1944 recordings cited below composed the first Jazz At The Philharmonic album and set the pattern for many that followed. Each number originally extended over three twelve-inch 78 sides, presaging the long-playing methods and lengths of a few years later. Recorded in the concert hall, the live atmosphere and audience applause then represented a novelty that was subsequently to be much abused by others. *How High The Moon* was to become the theme of JATP, and Willie Smith, ex-Luncheonford altoist, one of the show's most electric and stimulating performers during the first two crucial years of life. He led the final ensemble on the 1947 version magnificently, but this lacked the verve of the first despite a superior personnel. *JATP Blues* and *Slow Drag* were significant in preserving the first meeting of Coleman Hawkins and Lester Young on the concert platform, as well as Buck Clayton's first concert after release from the Army. The remaining titles from 1946 featured the swinging,

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quick-witted and inventive piano of Nat Cole, who was too seldom heard in a context where he could give full rein to his formidable jazz gifts. Illinois Jacquet took the second tenor solo on each of the three last titles of 1946. S.D.

1943	Esquire		
	Bounce (Leonard Feather's All Stars) Commodore		
	My Ideal	"	"
1944	Mop Mop	"	"
	Esquire Blues	"	"
	Mop Mop (Esquire All Stars)	V-Disc	
	Blues	"	"
	Esquire Bounce	"	"
	Rose Room	"	"
	Basin Street Blues	"	"
	Back o' Town Blues	"	"
1946	My Ideal	"	"
	Flying On A V-Disc	"	"
	How High The Moon	"	"
	(Jazz At The Philharmonic) Asch		
	Lady Be Good	"	"
	JATP Blues	"	Clef
	Slow Drag	"	"
	Blues	"	Disc
	Lester Leaps In	"	"
	Tea For Two	"	Clef
1947	Bell Boy Blues	"	"
	How High The Moon	"	"

ALTHEIMER, JOSHUA

(11)

This great blues pianist died in 1940, and all details concerning him are to be found in the previous volume, but certain recordings, made in 1940, are mentioned under the names of

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Big Bill, The Yas Yas Girl, Washboard Sam, Sonny Boy Williamson. Y.B.

AMMONS, ALBERT

(11)

If he had not died in December 1949 at the early age of forty-two, Albert Ammons might have been employed more extensively and become widely known. Just before his death, he recorded a few remarkable sides with Lionel Hampton's band, to which he furnished a valuable rhythmic foundation.

His other accomplishments of the decade included small-band recordings of great value with Hot Lips Page, Vic Dickenson, Don Byas, Israel Crosby and Big Sid Catlett, for Commodore. These proved how excellent and exciting a rhythm pianist he was. In 1947, he made some more small-group recordings with his son Gene, then in his early twenties, and who was subsequently seldom heard so much at his ease.

Only one piano solo has been mentioned here, but most of Ammons's recordings were worth hearing, his work being a sober and really effective example of the boogie-woogie piano style. Y.B.

1944	Groovin' The Blues	Commodore
	Jammin' The Boogie	"
1946	Sweet Potato Boogie (piano solo)	Mercury
1947	Hiroshima	"

ARCHEY, JIMMY

(1, IV)

This fine trombone player, who played in big bands during the '30s, had to wait for the New Orleans Revival of the mid-

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'40s to get his name known to the public. In the early '40s, he was still a member of big bands (Benny Carter's and Claude Hopkins's) and hardly ever featured as a soloist. Then, in 1946, he got to play in the 'This Is Jazz' radio programme and to make some small-band recordings (the best ones with Mutt Carey), in which he was quite well featured, for the first time since his 1929-30 recordings with King Oliver. As those Oliver sides were rare and unknown to most people, Jimmy Archey's records with Mutt Carey were those which really disclosed his talent. Contrary to most New-Orleans-style trombonists, who were usually good for ensemble playing, Jimmy Archey proved himself to be a first-class soloist, with a straightforward style, a tremendous, overwhelming 'drive'. In most of his solos, Jimmy Archey used comparatively few notes and sounded somewhat like Jimmie Harrison. He was also a fast trombone man, a real virtuoso but, unlike many younger trombonists, he did not think it necessary to show off his instrumental technique in every one of his solos.

In 1948, Jimmy Archey went to France with Mezz Mezzrow's band, to play at the Jazz Festival in Nice. He made a terrific impression on the audience and almost everyone in the press agreed that he was one of the major sensations of the Festival.

Back in the States, Jimmy Archey worked until the end of the '40s in Bob Wilber's New-Orleans-style band.

Jimmy Archey's style, although full of the New Orleans spirit, also suited 'mainstream' performances, and it can be said without exaggeration that Archey was one of the best trombonists of this decade. H.P.

1947	Slow Drivin'	(Mutt Carey)	Century
	Cake Walking Babies	"	"
	Fidgety Feet	"	"
	Indiana	"	"

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ARMSTRONG, LOUIS

(I, II, IV)

During the '30s, Louis Armstrong played and recorded (with a few exceptions) with a big band. In the 40's, he still headed a big band until 1947, then he went back to a small group using collective improvisations as in the old New Orleans days. However, long before 1947, the record companies had had him play several dates with small groups, in an effort to recapture the New Orleans feeling of the 'Hot Five' period. The first of those recording dates took place in 1940, and Louis Armstrong was associated again with Zutty Singleton (drums) and Sidney Bechet (clarinet and soprano sax), but the best one was the 1946 date, with Kid Ory (trombone), Barney Bigard (clarinet), Bud Scott (guitar), Minor Hall (drums) and a few others; it was on this date that the New Orleans spirit really came back to life in all its glory, especially during the last three choruses of *Where The Blues Were Born In New Orleans*, played as a collective improvisation.

Louis Armstrong's records with his big band (such as *Harlem Stomp*, *Wolverine Blues*) were equally impressive, but Armstrong was much less recorded than during the other decades, owing partly to recording bans which took place twice during the '40s (in 1942-4 and in 1948).

In 1948, Louis Armstrong went back to Europe for the first time since 1934. He played at the first Jazz Festival, in Nice, and also in Paris, with his small group consisting of Jack Teagarden (trombone), Barney Bigard (clarinet), Earl Hines (piano), Arvell Shaw (bass), Sidney Catlett (drums). In Nice, Louis Armstrong won the reward presented by the President of the Republic, a 'Vase de Sèvres'.

The next year, Louis Armstrong crossed the Atlantic again with the same band (except that Catlett had been replaced by Cozy Cole on drums) and played several European countries.

During the '40s, Louis Armstrong took part in several movie pictures, the main one being *New Orleans* (1946), in which he

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was surrounded by a wonderful small group including Kid Ory, Barney Bigard and Zutty Singleton, and played beautiful jazz; but the music was too often interrupted by stupid dialogue.

Louis Armstrong's fame and importance grew bigger and bigger during this decade, and towards its end he had become one of the world's most famous artists. H.P.

1940	Hep Cat's Ball	Decca
	Harlem Stomp	"
	Wolverine Blues	"
	Lazy 'Sippi Steamer	"
	Down In Honky Tonk Town	"
	2.19 Blues	"
1941	Hey Lawdy Mama	"
	Now Do You Call That A Buddy	"
	When It's Sleepy Time Down South	"
	I Used To Love You	"
1942	Cash For Your Trash	"
	I Never Knew	"
1945	I Wonder	"
1946	You Can't Be Satisfied (with Ella Fitzgerald)	"
	Back O' Town Blues	Victor
	Do You Know What It Means To Miss New Orleans	"
	Where The Blues Were Born In New Orleans	"
	Mahogany Hall Stomp	"
1947	Some Day	"
	Jack-Armstrong Blues	"
	Lovely Weather We're Havin'	"
	A Song Is Born	"
	Muskrat Ramble	Decca
	Black And Blue	"

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1947	Royal Garden Blues	Decca
1949	Blueberry Hill	"

BAILEY, BUSTER (I, II, IV)

Buster Bailey's inventive and technically accomplished clarinet continued to make a valuable contribution to John Kirby's unique little group. The first two titles cited below were, in fact, made by the complete Kirby band under Buster's leadership, whereas on the second two Russell Procope and O'Neil Speneer were replaced respectively by Benny Carter and Zutty Singleton. In a decade that saw great changes, Buster maintained his own musicianly standards, playing the same fluent, agile style that derived almost equally from his early academic training and his experience of the New Orleans virtuosi. S.D.

1940	The Blue Room	Varsity
	Am I Blue?	"
	Eccentric Rag	"
	Pinetop's Boogie Woogie	"

BARNET, CHARLIE (II)

Charlie Barnet led a big band through most of the decade, although in the later years it was broken up and re-formed very frequently. The arrangements by, among others, Billy May, Horace Henderson, Andy Gibson and Dave Matthews reflected the leader's admiration for the big coloured bands, and many of those who heard Barnet's in person consider it came closer than any other white group to catching their spirit. Barnet found able young musicians who shared his own enthusiasm and he regularly defied racial lines in choosing his men. The trumpet section usually boasted at least one coloured soloist, such as Peanuts Holland, Al Killian, Roy Eldridge, Paul Webster,

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Lamar Wright, Clark Terry or Jimmy Nottingham, and he also employed Lena Horne, Trummy Young, Oscar Pettiford and Kansas Fields at different times. The band's attempts to reproduce Ellington material and to create in a similar vein (*Pompton Turnpike*) were continued. Barnet's own alto and soprano playing inevitably suffered in comparison with that of his model, Johnny Hodges, but his tenor was far more convincing. The success of *Cherokee* in 1939 was largely duplicated by *Skyliner* in 1944. S.D.

1940	Leapin' At The Lincoln	Bluebird
	Pompton Turnpike	"
	Redskin Rhumba	"
1944	Drop Me Off At Harlem	Decca
	Gulf Coast Blues	"
	Skyliner	"
	West End Blues	"
1945	Madame Butterball	"
1946	Andy's Boogie	"

BASIE, COUNT (II, IV)

The Basie band entered the '40s as one of the established leaders in the field. It was one of the few that survived the wartime difficulties and intense competition of a stormy decade. This was a remarkable achievement, for although Basie always chose his men wisely, his musical policy remained relatively uncompromising. The band's book was almost entirely a swinging one. (The few commercial novelties that appeared on records were obviously concessions to the wishes of the major recording companies with whom Basie was under contract.) The arrangements were mostly by writers like Jimmy Mundy, Buster Harding, Buck Clayton and Don Redman, and generally they were in the style for which the band was already famous. Not too complex, they provided

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rocking ensembles and background riffs, and ample space for the display of the soloists. The names of the chief soloists on records help tell the story of the band during this period.

On that all-important instrument, the tenor sax, Lester Young and Buddy Tate were featured during 1940. Thereafter, Buddy took a large proportion of the solo work until his departure in 1949, sharing it with Don Byas in 1941-3, with Lucky Thompson in 1944-5, with Illinois Jacquet in 1945-6, and with Paul Gonsalves in 1947. Paul remained as soloist until Basie was compelled to break up the band in 1950. Coleman Hawkins made a guest appearance on two 1941 titles, *Feedin' The Bean* and *9.20 Special*.

Buck Clayton was to be heard on trumpet in 1940-1 before entering the Army, and Emmett Berry was featured occasionally from 1946 onwards. Otherwise, Harry Edison was the main soloist throughout the decade. He was also the vocalist on a very amusing version of a popular hit, *Open The Door, Richard*.

Vic Dickenson took some of the trombone solos during 1940 and J. J. Johnson during 1946, but most of the work fell to Dickie Wells, who was present on all but a few sessions.

Tab Smith's alto was heard in 1940-1, Rudy Rutherford's clarinet in 1945-6. Helen Humes, who left in 1942, was not well served with material, the most suitable number being *My Wanderin' Man*, recorded in 1940. The inimitable Jimmy Rushing sang his blues with the band the whole ten years, but the equally inimitable Jo Jones, drummer extraordinary, was in the Army in 1944-5 and finally left Basie in 1948. Shadow Wilson, his wartime replacement, proved the most adequate.

The magnificent series of V-Discs—and Basie seems to have made the most generous contribution of any bandleader in this sphere—gave the band more space to stretch its wings than the conventional ten-inch 78 records. *Dance of the Gremlins*, *Circus in Rhythm*, *Basie Strides Again*, *Playhouse No. 2 Stomp*

ON RECORDS

and *On The Upbeat* are Basie classics, remarkable for their spirit and spontaneity.

Apart from J. J. Johnson's few solos, the influence of bop was rarely found in any of the band's work during this decade. The patterns, the tempos and the intent were much the same as in the '30s, although expansion from thirteen to sixteen pieces gave the ensembles more weight. One curious endeavour, in a direction adopted by many other bands to impress the gullible, appeared under the appropriate title of *Futile Frustration*, while *Normania*, featuring modernist Clark Terry, spoke of the next decade's *Blee Blop Blues*. Change was, for Basie, just around the corner, but as he once said of jazz, 'The only thing that stays the same is the blues.'

Because the band made so many first-class recordings during these years, the long list of records below remains a distinctly arbitrary selection. At best, it is hoped to be somewhat representative of an output excelled qualitatively and quantitatively over a similar period by only one other big band—Duke Ellington's in the '30s.

S.D.

1940	I Never Knew	Columbia
	Tickle Toe	"
	Let's Make Hey While The Moon	"
	Shines	"
	Blues	Okch
	Blow Top	"
	Gone With What Wind	"
	Super Chief	"
	The World Is Mad, 1 & 2	"
	I Want A Little Girl	"
	Love Jumped Out	"
	Broadway	"
	Rockin' The Blues	"
1941	Wiggle Woogie	"
	9.20 Special	"

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1941	Feedin' The Bean	Okeh
	Goin' To Chicago	"
	Jump The Blues Away	"
	Basic Boogie	"
	Diggin' For Dex	"
	Fiesta In Blue	"
	Something New	"
	Down For Double	"
	Harvard Blues	"
	Coming Out Party	"
1942	One O'Clock Jump	"
	Royal Garden Blues	Columbia
	Bugle Blues	"
	Sugar Blues	"
	Café Society Blues (piano solo)	"
	Way Back Blues (piano solo)	"
	St Louis Blues	"
	Rusty Dusty Blues	"
	Ain't It The Truth	"
1943	Dance Of The Gremlins	V-Disc
	Kansas City Stride	"
	Beaver Junction	"
	Circus In Rhythm	"
1944	Jimmy's Blues	Columbia
	Red Bank Boogie	"
	Basic Strides Again	V-Disc
1945	Taps Miller	"
	Playhouse No. 2 Stomp	"
	Old Manuscript	"
	On The Upbeat	"
	High Tide	"
	Blue Skies	Columbia
	Queer Street	"
1946	The Mad Boogie	"
	Bambo	"

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1946	Stay Cool	Columbia
	The King	"
	Mutton Leg	"
1947	Bill's Mill	Victor
	Basie's Basement	"
	Backstage At Stuff's	"
	My Buddy	"
	House Rent Boogie	"
	South	"
	Mister Robert's Roost	"
	Just A Minute	"
1949	Wonderful Thing	"

BECHET, SIDNEY

(I, II, IV)

The dean of the New Orleans reedmen got his due recognition only at the beginning of the '40s, which explains why his recording activities have been so much more important during the '40s than during the two preceding decades. He had always been well known among his fellow musicians and connoisseurs, but the wider public had hardly heard about him before.

Sidney Bechet's records of the '40s were not always typical New-Orleans-style performances. In fact, that was not the objective. Bechet had great 'mainstream' musicians play with him, such as Sidney 'Big Sid' Catlett, Charlie Shavers, Sandy Williams. At times, when Bechet had a New Orleans drummer like Baby Dodds, a bassist like Wellman Braud, and when he featured himself at length in such company, the New Orleans flavour predominated in the music. But whether in the New Orleans style or not, those records, at least most of them, were full of good jazz. They consisted mostly of solos and improvised ensembles, but there were at times some pretty 'head' arrangements and pleasing colour effects, as, for instance, on Duke Ellington's famous composition *The Mooche*, to which Bechet

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gave a new dressing and which was one of the most original records of this period; it is significant that Duke Ellington, in 1944, quoted it as one of his favourite records.

If one wants to hear the Bechet of this decade in a real New Orleans atmosphere, one must get the records Bechet made with Mezz Mezzrow for the latter's King Jazz label (see MEZZROW).

The many good records Sidney Bechet made during the '40s, as well as his work in well-known New York nightclubs like Jimmy Ryan's, caused him to have many disciples, the best known of whom was a young white musician, Bob Wilber.

In May 1949, Sidney Bechet came to Europe for the first time in twenty years and played at the Jazz Festival, which ran for a week in Paris at the Salle Pleyel. Bechet impressed everyone, including the progressive trumpet player Miles Davis, who was also on the bill. He had never listened to Bechet before and was heard saying: 'He is great, and he plays some of the phrases Charlie Parker uses' (referring to the 'High Society' phrase that Parker played in *Koko* and several other circumstances).

Bechet's success in Paris was so tremendous that he decided to come back to France a few months later—and he settled there.

H.P.

1940	Indian Summer	Victor
	Lonesome Blues	Blue Note
	Dear Old Southland	"
	Nobody Knows De Way I Feel	"
1941	This Morning	Victor
	Old Man Blues	"
	Blues In Thirds	"
	Stompy Jones	"
1941	Blues For Bechet	"
	Texas Moaner	"
	Blues In The Air	"

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1941	The Mooche	Victor
1944	Blue Horizon	Blue Note
	St Louis Blues	"
	Jazz Me Blues	"
1946	Quincy Street Stomp	"
1947	Buddy Bolden Stomp	Columbia

BERMAN, SONNY

Born New Haven, Conn., 1924 and died in New York City 1947. Berman quickly became a competent trumpeter and by the time he joined Woody Herman's great 'First Herd' in February 1945 he had already had big-band experience with Tommy Dorsey, Harry James and Benny Goodman. In the two years remaining to him he acquired a reputation as a promising modernist. His few recorded solos showed the beginnings of a genuinely individual conception allied to a strong yet sensitive tone. Berman's untimely death was allegedly due to a heart attack, but an element of mystery always surrounded it. Heart attacks are rare in men of twenty-two.

M.H.

1946	Curbstone Scuffle	Dial
	Sidewalks Of Cuba	(Herman) Columbia
	Woodchopper's Holiday	(Bill Harris) Dial

BERRY, CHU

(11)

Chu was killed in an automobile accident in 1941. His death was a severe blow to jazz generally, for his influence could not but have been for good in what Duke Ellington once termed the 'tenor sax era'. His brilliant work with Cab Calloway had brought him increased recognition. It is very possible that his classic version of *A Ghost Of A Chance* with Cab's band might

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have proved to have been for him what *Body And Soul* was for Coleman Hawkins. S.D.

1940	A Ghost Of A Chance	(Cab Calloway)	Okeh
	Lonesome Nights	(Cab Calloway)	"
1941	Monday At Minton's		Commodore

BERRY, EMMETT (IV)

Born in Georgia in 1915, Emmett was a trumpet player who, for a jazzman, reached maturity and fame relatively late in life. An accomplished musician, he lacked obvious individuality, but was recognizable by his big, bold tone and good taste. He always showed himself adjustable to musical environment and among the sources of his inspiration would appear to have been Bunny Berigan (see *Chloe*) and Roy Eldridge. His variety of experience with such leaders as Horace Henderson, Teddy Wilson, Raymond Scott, Lionel Hampton, John Kirby and Count Basie made this period one of constant growth, and by the end of the decade he had become one of the most assured and reliable professionals in the field. The Savoy coupling under his own name included below revealed different facets of his work: open, pretty and yet soulful on the blues, and muted and stinging on *Romp*. S.D.

1940	Chloe	(Horace Henderson)	Okeh
	Ain't Misbehavin'	(Horace Henderson)	"
1944	Flat Rock	(Coleman Hawkins)	Savoy
	Stomping At The Savoy	(Coleman Hawkins)	"
1946	Berry's Blues		"
	Minor Romp		"
1947	Bill's Mill	(Count Basie)	Victor

ON RECORDS

BIGARD, BARNEY (I, II, IV)

In 1942, Bigard ended the association with Duke Ellington which began in 1928. After a few years in California with his own and other small groups, he joined Louis Armstrong's All Stars in 1947. Although his beautiful tone and original style were never heard to better advantage than with Duke, the continuing excellence of his work was to be heard during this period in a variety of settings on record. From the last two dates with small Ellington units came two of his most famous performances, the fleet, easy-swinging *Charlie The Chulo* and *C Jam Blues* paced by Jimmy Blanton's masterful bass. A Keynote session produced an extended version of his glamorous role on Duke's 1932 *Rose Room*, while *My Melancholy Baby* with the Lamplighter All Stars showed his address in playing melody with pretty but beatful phrasing. The 1945 Black and White session was a successful assemblage of important talents, uniting Barney with Art Tatum and two Joe Thomases on trumpet and tenor respectively. S.D.

1940	Charlie the Chulo	Bluebird
1941	C Jam Blues	"
1945	Can't Help Lovin' That Man	Black & White
	Please Don't Talk About Me	"
	Sweet Marijuana Brown	"
	Blue's For Art's Sake	"
	Rose Room	Keynote
	My Melancholy Baby	"
	(Lamplighter All Stars)	Lamplighter

BIG BILL (I, II, IV)

William Broonzy was at this stage in his career a well-established blues singer and guitarist among the Negro communities of the South and Chicago. It was already obvious that

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he was one of the greatest and most consistent blues performers of his generation.

Big Bill continued his wonderful series of recordings with his favourite pianist, Joshua Altheimer, during the early part of 1940. They were perfect examples of blues artistry at its best.

After Altheimer's death, Big Bill used three other excellent piano players: Big Maceo, Horace Malcomb and Memphis Slim. He also renewed an earlier association with Blind John Davis.

During this period, Big Bill was one of the strongest influences in the Chicago blues world, not only as guitarist, singer and composer, but also as a kind of talent scout, in association with Lester Melrose, for the RCA-Bluebird group. In this instance, therefore, an exception has been made in the shape of a separate listing of records by other artists on which Bill's guitar was heard to advantage. Y.B.

1940	Plow Hand Blues	Vocalion
	Make My Getaway	"
	I've Got To Dig You	"
	Leap Year Blues	"
	Midnight Steppers	Okeh
1941	When I Been Drinking	"
	Key To The Highway	"
	Going Back To My Plow	"
1945	Please Believe Me (alias 'Little Sam')	Hub
1947	Saturday Evening Blues	Columbia
1949	I Wonder	Mercury

Accompanying other artists:

1940	I Won't Be Sober Long (Washboard Sam)	Bluebird
	Romance In The Dark (Lil Green)	"
1941	Country Boy "	"

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1941	I Got Somebody Else (Jazz Gillum)	Bluebird
1942	Back On My Feet Again (St Louis Jimmy)	"
1947	Mellow Chick Swing (Sonny Boy Williamson)	"

BIG MACEO

Major Merryweather, usually known as 'Big Maceo', was born in Texas, March 30th, 1905, and died in Chicago, February 26th, 1953.

Like many others, Big Maceo went to Chicago in the late '30s to join the then existing blues recording artists. He teamed with Tampa Red and recorded quite extensively, under his own name as well as an accompanist to several other performers.

Big Maceo was an accomplished blues pianist who in a certain way initiated the 'Chicago blues style' as later represented by Eddie Boyd, Johnnie Jones, Memphis Slim, Otis Spann and others. All blues players appreciated him for his ideal sense of the beat and rich harmonies, his accompaniment really carrying the whole of the other performer's work.

Like many other pianists, Big Maceo was also active as an entertainer, singing as well. And in this sphere he turned out to be just as excellent, with a rich-toned, slightly 'shadowed' voice, expressing a sadness rarely attained by other performers in this field.

After Joshua Altheimer, Big Maceo should be considered as a 'classic' so far as blues piano playing is concerned and also one of the very best for examples of real blues boogie-woogie style.

Besides the recordings below, some of his best work is to be found in accompaniments to Tampa Red, Jazz Gillum, Big Bill and Sonny Boy Williamson. Y.B.

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1940	County Jail Blues	Victor
1941	Worried Life Blues	"
1945	Things Have Changed	"
	Maceo's 32-20	"
	Come On Home	"
	Chicago Breakdown	"

BOSTIC, EARL (IV)

Born in Tulsa, Oklahoma, in 1913, Bostic played with a number of well-known bands before leading his own group in Harlem during the early 40's. He then spent two years with Lionel Hampton and made the first records under his own name in 1945. By this time he had already won a reputation among musicians for his alto-playing and arranging. His arrangements for a star-filled band demonstrated his ability on this session, and his solo version of *The Man I Love* showed considerable originality and instrumental facility. The 1946 selections were in lighter vein, a party atmosphere being a primary objective. A couple of lines in the lyrics of the first title—'Don't you forget, Swing's your best bet!'—were suggestive of Bostic's future in the next decade, although his alto had a much purer sound and less violent vibrato than on his later records. Solo work, too, was shared among the other musicians, Jimmy Shirley's guitar being especially attractive.

S.D.

1945	The Man I Love	Majestic
	Hurricane Blues	"
	All On	"
	The Major And The Minor	"
1946	Tbar's The Groovy Thing, 1 & 2	King
	Let's Ball Tonight, 1 & 2	Gotham

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BOYD, EDDIE (IV)

First cousin of Muddy Waters, Eddie Boyd was born in Clarksdale, Miss., November 25th, 1914. He was raised in Memphis where he started his musical career. Like so many other blues specialists, he moved to Chicago in the early '40s and began recording quite regularly in 1947.

Eddie Boyd's style was strongly influenced by Big Maceo's and in his first records the resemblance was very close. In 1947, after Maceo had been paralysed, he chose Boyd as accompanist. A good example of this session, on the Fortune label, was *Broke And Hungry Blues*. He also played on records for Jazz Gillum (*The Blues What Am*) and Sonny Boy Williamson (*Willow Tree Blues*).

His *Eddie's Blues* was one of the very best examples of piano blues of this period.

Y.B.

1947	Eddie's Blues	RCA
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BUCKNER, MILT (IV)

Brother of Lunceford's alto-saxophonist, Ted Buckner, Milt was born in St Louis in 1915. Both his parents died while he was a child and he went to live in Detroit with an uncle, a well-schooled musician, who soon had him studying piano. After playing in bands around Detroit and arranging for McKinney's Cotton Pickers, he joined Lionel Hampton in 1941. He rapidly became famous for the 'locked hands' style of parallel chord patterns, which he was the first to popularize in jazz. 'It came about,' he said, 'partially through playing melody in the left hand against treble chords and partially through an effort to get a fuller effect when working with small bands.' It was strikingly employed in many blues and boogie solos with Hampton, for whom he also wrote a number of exciting arrangements, among them *Overtime*, *The*

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Lamplighter and *Hawk's Nest*. He left Hampton in 1948 and organized his own short-lived big band the following year. This group contained many fine musicians, such as Johnny Letman, Henderson Chambers, Paul Quinichette and Charlie Fowlkes, as well as Julius Watkins on French horn. More polished than Hamp's, it showed the influence of the boppers in the mad tempo of *Buck's Bop* and the funereal, almost beatless, feature for Watkins' *Yesterdays*. As a leader, however, Buckner was also able to display his own not inconsiderable talent as a vibist.

On records, his best work during the period was with Lionel Hampton (q.v.). Of the titles cited below, those on Savoy were originally issued as by The Beale Street Gang, subsequently reappearing under Milt's own name on EPs. They adequately demonstrated his powerful, determined beat and mastery of the blues idiom. s.d.

1945	Down Home	Hamp-Tone
1948	Lights Out	Savoy
	Lazy Joe	"
	Boogie Grunt	"
	Jelly Roll	"
1949	M.B. Blues	M-G-M

BURNS, RALPH

Born 1922 in Newton, Mass., and studied at New England Conservatory 1938-9. Burns went to New York in 1940 and arranged for Charlie Barnet and Red Norvo. In 1944 he joined Woody Herman and worked for him for the rest of the decade. Besides writing conventional arrangements he was attracted to extended composition. His most ambitious scores, *Summer Sequence* and *Lady McGowan's Dream*, displayed considerable invention and notable skill in handling big-band resources. Despite these qualities they were fragmentary, rather diffuse

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works that were agreeable rather than satisfying. This was partly because their themes were unsuitable for lengthy development and the composer never really got to grips with his material. They were worthy, unpretentious experiments that remained firmly rooted in jazz, but it was our loss Burns did not instead produce more scores like the beautiful *Early Autumn*. M.H.

BYAS, DON

(1v)

Born in Muskogee, Oklahoma, in 1913, Don Byas had had experience with such notable leaders as Don Redman, Lucky Millinder and Andy Kirk before taking Lester Young's place in Count Basie's band in 1941. His two years with Basie established him as one of the great virtuosos of the tenor saxophone. Stylistically, he belonged rather to the Hawkins style than that of Lester. His tone was smooth and round, less robust than that of Hawk, but perfectly suited to his supple melodic phraseology, romantic conceptions, and subtle harmonic invention. After leaving Basie he was very active in small groups, at one time playing in a quintet with Hawkins, and at another in the first bop band on 52nd Street with Dizzy Gillespie and Max Roach. He went to Europe with Don Redman in 1946 and subsequently made his home in France.

He recorded extensively under his own name from 1944 onwards. At the beginning of the list below are three sessions, each with a different trumpet player. The first four titles were with Charlie Shavers, the second four with Joe Thomas, and the third four with Buck Clayton. The rich lyric quality of his playing made the slow ballads moving, while at medium and up tempos he showed his ability to swing strongly with splendid control. The four last titles were made in France. s.d.

1944	Riffin' And Jivin'	Savoy
	Free And Easy	"

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1944	Worried 'N' Blue	Savoy
	Don's Idea	"
1945	Pennies From Heaven	Jamboree
	Should I?	"
	You Call It Madness	"
	Jamboree Jump	"
	Little White Lies	"
	Deep Purple	"
	Them There Eyes	"
	You Came Along	"
	Melody In Swing	Super Disc
	Blue And Sentimental	Jamboree
	Wrap Your Troubles In Dreams	Arista
1946	Living My Life	Savoy
1947	I'm Beginning To See The Light	Swing
	Ain't Misbehavin'	"
	Laura	Blue Star
	I Can't Explain	"

CALLOWAY, CAB

(11)

Cab Calloway continued to hi-de-ho and relate the adventures of Minnie the Moocher, but as always he fronted a band containing many first-class talents. That of the early '40s must, in fact, be ranked among the greatest of any era, and whatever one's opinion of his singing, Cab should be given much credit for his discerning choice of musicians. Thus, after the death of Chu Berry and a phase with Ted McRae, we find him employing in turn such able artists on tenor as Illinois Jacquet, Ike Quebec and Sam Taylor. With the arrival of Jonah Jones in 1941, the band's personnel was sensational, and it is printed here for the benefit of those who may have sidestepped Cab's records because of the vocals:

Lamar Wright, Dizzy Gillespie, Jonah Jones, trumpets;

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Tyree Glenn, Quentin Jackson, Keg Johnson, trombones; Hilton Jefferson, alto; Jerry Blake, clarinet and alto; Chu Berry, Walter Foots Thomas, tenors; Andrew Brown, alto and baritone; Benny Payne, piano; Danny Barker, guitar; Milt Hinton, bass; Cozy Cole, drums.

In every department there were outstanding soloists, but the immaculate section and ensemble work was equally impressive. Led by Hilton Jefferson, the reeds had an exceptionally mellow quality, while the enthusiasm and tremendous drive of Cozy's drumming ensured swinging performances. Fortunately, a good number of instrumentals were made, several of which showcased individual artists. *Paradiddle* was another brilliant drum display by Cozy; *A Ghost Of A Chance* gave Chu a chance he well knew how to take; *Willow Weep For Me* featured Hilton Jefferson's alto in a lovely setting by Andy Gibson; *Ebony Silhouette* was an unusually moving vehicle for Milt Hinton's sensitively intelligent bass, plucked and bowed, and superbly supported by the Jefferson-led saxes; and *Jonah Joins The Cab* was all Jonah's fiery, exciting horn above tremendous drumming by Cozy, his old associate in Stuff Smith's band. The arrangements were mostly by Andy Gibson and Buster Harding, Benny Carter contributing *Lonesome Nights* to the book. Gibson, who always seemed to achieve an excellent orchestral quality (on a straight instrumental like *Special Delivery* as on a more commercial item with vocal like *Hep Cat's Looe Song*), and whose scores were played by many of the major big bands, is a curious example of an important talent barely recognized outside the profession. s.d.

1940	Paradiddle	Vocalion
	Come On With The Come On	Okeh
	A Ghost Of A Chance	"
	Boo-Wah-Boo-Wah	"
	Lonesome Nights	"

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1941	Willow Weep For Me	Okch
	Ebony Silhouette	"
	Jonah Joins The Cab	"
	Special Delivery	"
	Take The 'A' Train	"
	Hey, Doc	"
	Tappin' Off	"
	A Smo-o-oth One	"

CAREY, 'PAPA MUTT'

Trumpet player born in Horneville, Louisiana, in 1892, died September 3rd, 1948. Played in New Orleans, Chicago, then went to California in 1919 and was part of Kid Ory's orchestra which recorded the first known jazz record of any standing (for the Sunshine label). Stayed in California during the '20s, had to quit playing during the '30s, owing to lack of employment, and it was only towards the mid-'40s that Carey got his first break, when Kid Ory reorganized a band and took him as his regular trumpet player. Papa Mutt was not one of the great trumpet soloists, but he had the typical New Orleans beat and phrasing for leading collective improvisations. In an era where real New Orleans trumpet players had become scarce, Carey was a big asset to Ory's band, and it was partly thanks to him that Ory's 1944-6 records were the most perfect, for, when Mutt Carey left the band (in 1947) Ory could not find another trumpet to play such a good 'on-the-beat' lead, one so well suited to the band. After leaving Ory, Mutt Carey played some jobs in New York and got a chance to make a few good records under his own name with some excellent New-Orleans-style musicians.

H.P.

1947	Slow Drivin'	Century
	Cake Walking Babies	"
	Fidgety Feet	"
	Indiana	"

ON RECORDS

CARTER, BENNY

(II, IV)

The multi-talented Benny Carter continued to lead a big band of varying personnel until the end of 1941 without achieving the commercial success he richly deserved. With the exception of a visit to New York in 1946, when he was leader on a half-dozen record sessions, he mostly resided in California after 1943. There he wrote for the movies, recorded for Capitol, and intermittently led small combinations in and around Hollywood.

The recordings of the period proved once more that he was one of the greatest musicians in jazz. His gifts as an arranger were shown in the magnificent versions of *Sleep* and *I Can't Escape From You*. As leader of the reed section, he shone with customary brilliance on both of these, being nobly supported on the former by his old colleague in the Henderson band, Coleman Hawkins. He was heard on the majority of the records cited, including the last made under Lucky Thompson's name, in alto solos of peerless tone, technique and invention. The distilled power, pure tone, clean lines and detached style of his trumpet solos, as on *Fish Fry*, *Among My Souvenirs* and *I Surrender, Dear*, made them hardly less impressive. On *Pom Pom* and *Sweet Georgia Brown* he played swinging clarinet with such clean, liquid tone that one wonders what might have been had that been his preferred instrument. All kinds of orchestral felicities were heard, deriving from the inspiration that always flowed from Benny as a leader, such as the splendid brass riffs behind Hawk on *Slow Freight*, the full, gorgeous ensembles on *Takin' My Time*, the serene saxes again on *My Favourite Blues* (after Vic Dickenson's solo), and the trombone section's passage on *Sunday*.

S.D.

1940	Sleep	Vocalion
	Among My Souvenirs	"
	Fish Fry	"

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1940	Slow Freight	Vocalion
	Night Hop	Decca
	Pom Pom	"
	Okay For Baby	"
1941	Takin' My Time	Bluebird
	Cuddle Up, Huddle Up	"
	My Favourite Blues	"
	Sunday	"
	Back Bay Boogie	"
1943	Love For Sale	Capitol
1944	I Can't Escape From You	"
1946	Jump Call	De Luxe
	Sweet Georgia Brown	Swing
1947	Boulevard Bounce (Lucky Thompson)	Victor

CATLETT, SIDNEY

Born in Evansville, Indiana, in 1910, Sidney Catlett began his musical career in Chicago, and joined Elmer Snowden's band in New York in 1931. This group was a kind of nursery school of jazz at the time, containing musicians that later became famous like Dickie Wells, Chu Berry and Roy Eldridge. That Sidney graduated with honours is evident from the fact that he subsequently worked with Benny Carter, McKinney's Cotton Pickers, Fletcher Henderson, Don Redman, and, from 1938 to 1943, with Louis Armstrong. After a period with Teddy Wilson, he formed his own quartet in 1944, and then rejoined Armstrong in 1947. Ill health compelled his retirement from this group in 1949 and he died in 1951.

The measure of his popularity with all kinds of musicians can be gauged from the enormous number and variety of sessions on which he played during the hectic recording period of the mid-'40s. He is, for example, to be heard with Lester Young and Coleman Hawkins, with Albert Ammons and

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Teddy Wilson, with Benny Goodman and Sidney Bechet, with Dizzy Gillespie and Lips Page, with Duke Ellington and Eddie Condon, and with a score of other famous names. No other drummer except Cozy Cole recorded so prolifically.

Catlett's style had by this time become an intensely personal one. It was characterized by an extremely buoyant beat, a superb feeling for dynamics (which made him an ideal accompanist), a very imaginative employment of the cymbals, uniquely sensitive accentuations on the bass drum, and crisp, commanding rimshots. Affectionately known as 'Big Sid', because of his height and broad shoulders, he was also a great showman. His vocal on *Open The Door, Richard* (Manor, 1946) made it probably the most amusing version of that hit number. His work will be heard, as indicated, on a great number of records from this decade. The Commodore sides cited below were made by his own quartet, the other members being Ben Webster (tenor), Marlowe Morris (piano) and John Simmons (bass).

S.D.

1944	Rose Room (Esquire All Stars)	V-Disc
	Sleep	Commodore
	Linger Awhile	"
	Memories Of You	"
	Just A Riff	"

CHALOFF, SERGE

(1V)

Born Boston, Mass., 1923. Chaloff studied clarinet and piano but was drawn to the baritone saxophone by the work of Harry Carney and Jack Washington. After playing with a variety of bands, including Boyd Raeburn's experimental group, he came under the influence of Charlie Parker and set about adapting the altoist's ideas to his instrument. Records like *Chickasaw* (Futura) show he possessed sufficient technique

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for this and, especially during his period with Woody Herman, he was acclaimed the first bop baritone saxophonist. In fact Chaloff failed to establish a genuinely modern approach for his instrument because he leant too heavily on Parker and was thus prevented from producing solos whose content reflected the baritone's true character. M.H.

1946	Blue Serge	Dial
1949	Bopscotch	Futurama

CHOCOLATE DANDIES, THE (1, 11)

This honoured, though by now dated, *nom de disque* had often been adopted for small studio groups under the leadership of Benny Carter. Despite the absence of a pianist, who presumably overslept on this occasion, a sextet composed of Roy Eldridge, Benny Carter, Coleman Hawkins, Bernard Addison, John Kirby and Sidney Catlett, succeeded in recording memorable performances of the jumping original and two standards listed below. All six men were then acknowledged by the profession to be among the greatest on their respective instruments. Benny Carter played piano on the second title, a very suitable vehicle for the luxurious flowering of Hawk's artistry at that time. S.D.

1940	Smack	Commodore
	I Surrender, Dear	"
	I Can't Believe That You're In Love	"
	With Me	"

CHRISTIAN, CHARLIE

This great guitarist was born at Dallas, Texas, in 1919 and grew up in Oklahoma City. He played in local groups before joining Benny Goodman in 1939. He remained with the band

ON RECORDS

until illness forced him at the end of 1941 to retire to a New York hospital where he died the following year.

Christian occupies a unique position in the development of modern jazz. Although never employed at Minton's, he attended the sessions there regularly and was, with Monk, Gillespie and Clarke, active in the experiments that led to the new music. Some writers unsympathetic to modern jazz attempted to minimize Christian's intimate connexion with the movement, yet the guitarist Mary Osborne heard him in Oklahoma in 1938 and said, 'He did things with augmented and diminished chords that were completely new to me. And rhythmically some of his ideas sounded very much like bop.' Kenny Clarke maintained, 'Charlie contributed an infinite amount to the new jazz'. In fact Christian had a lot to do with the new rhythmic and harmonic conceptions and his employment of ninths, elevenths and thirteenthths attuned well with ideas contributed by the others. His solos also contained many examples of bop up-beat accentuation and hints of modern melodic construction.

While Christian contributed to the synthesis that produced bop he died before the style was fully defined and demonstrated on Gillespie's and Parker's 1945 recordings. Had he lived longer he would certainly have continued to influence his fellows and the final character of the modern rhythm section might have been different. Thus the guitar found no satisfactory place in the modern group, but had Christian survived it surely would have done, and this would have necessitated slightly different roles for piano, bass and drums from those finally adopted. M.H.

1939	Stardust	(Goodman)	Columbia
1940	Benny's Bugle	"	"
	Till 'Torn Special	"	"
1941	Breakfast Feud	"	"
	Airmail Special	"	"

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1941	Jammin' In Four	(Edmond Hall)	Blue Note
	Profoundly Blue	"	"
	Lips Flips	"	Esoteric
	Swing To Bop	"	"
	Up On Teddy's Hill	"	"
	Stompin' At The Savoy	"	"

CLARKE, KENNY

(IV)

A vital figure in modern jazz, Clarke was born in Pittsburgh, Pa., in 1914. Unlike most of the outstanding modernists he was an established musician in the '30s. He worked with Leroy Bradley, Roy Eldridge and Edgar Hayes, making his first records and touring Scandinavia with the latter in 1937. Returning to New York he played with Claud Hopkins and was with Teddy Hill 1939-40 when Gillespie was in the band. When Hill disbanded Clarke took a small group into Minton's and modern jazz was soon under way. Later he led a band at Kelly's Stables where his work was ardently studied by Max Roach. Following three years in the Army Clarke joined Gillespie in 1946 and played on many of his 1946-7 records. He also worked with Tadd Dameron and toured Europe with Gillespie in 1948, staying on in Paris afterwards. The end of the decade found him working with Billy Eckstine.

This survey gives an idea of the considerable experience Clarke applied to one of the main problems of modern jazz: the function of the rhythm section in relation to the new solo patterns. He first played Jo Jones's sock cymbal style but found that by maintaining the basic rhythm on the top cymbal he was free to punctuate solo lines with the remainder of the kit. The polyrhythmic effects thus produced were an essential feature of the music and the transference of the fundamental pulse from the bass drum to the cymbal resulted in a closer, more legato rhythm necessary to counterbalance the variety of

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accentuation employed by some soloists. Clarke's establishment of this approach largely determined the roles of bass and piano. M.H.

1946	Epistrophe	Swing
	Oop Bop Sh-bam	"
	52nd Street Theme	"
	Rue Chaptal	"
1949	Conglomerations	Savoy
	Bruz	Century

CLAYTON, BUCK

(IV)

Buck Clayton was born in Parsons, Kansas, in 1911. His father led the church orchestra and taught him piano and trumpet. He went to California and there eventually formed his own band, which was taken over by pianist Teddy Weatherford for a two-year engagement in Shanghai. When he returned from China in 1936, he took Lips Page's place with Count Basie. Buck's sensitive muted solos made a considerable contribution to the band's rapid rise to success, and they graced many of the early records made by Teddy Wilson and Billie Holiday. He left Basie and entered the Army in 1943. Returning to civilian life in 1946, he joined Jazz At The Philharmonic for two seasons, and then free-lanced in and around New York until 1949, when he toured France with a small band.

Buck's trumpet style was one of the most tasteful in jazz. He constantly avoided the vulgar, never indulging in those exhibitionistic flights which brought quick notoriety to others. He became famous for the delicacy of his work with the cup mute, but he also had a very handsome open sound. His expressive vibrato and the flowing continuity of his melodic conceptions gave an increasingly warm individuality to his solos through the years. A considerable creative development,

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as well as an extension in power and range, were noticeable after the war, although Buck had given notice of broadening scope in 1941 with *Fiesta In Blue* (Count Basie, Okeh), on which he was mistaken by some critics for Cootie Williams.

Buck's lucid arrangements formed an invaluable part of the Basie book. They had many of the best characteristics of his trumpet playing and were designed for buoyant, swinging interpretation.

Although he enhanced the records of many other stars, it was not until 1945 that any were made under his own name. Those recorded in France during 1949 featured his horn to good advantage. The first trumpet solo on *Who's Sorry Now*, cited below, was by his protégé, Merrill Stepter. S.D.

1946	My Good Man Sam	H.R.S.
1949	Who's Sorry Now?	Royal Jazz
	Sugar Blues	"
	Blues In First	"
	Blues In Second	"
	Don's Blues	"
	Stormy Weather	Vogue

CLAYTON, PETER

His first records, in 1941, were made as Peter Cleighton; in 1942 and '43, he became known as Doctor Clayton. African born, he died in Chicago, 1946.

Very different from all other blues singers, Clayton sang in a way that was much too sophisticated and of little interest for lovers of authentic blues. His regular accompanist was pianist Blind John Davis. Y.B.

1942	Pearl Harbour Blues	V-Disc
	Hold That Train, Conductor	Victor

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COBB, ARNETT

(IV)

Born in Texas in 1918, Arnett Cobb came out of the Southwest with the Milton Larkins band and found fame when he took Illinois Jacquet's place with Lionel Hampton in 1942. He left Lionel in 1947 and formed his own very successful small band, but was compelled to give it up the following year due to a serious illness.

Arnett came to the fore in the heyday of the tenor sax, when that instrument was a major attraction with every band, big or small. In both, he blew the kind of fast extrovert tenor, complete with gag quotes, for which Jacquet and JATP created a vogue. With his small group, he indulged in the kind of showmanship practised by Hampton, marching off stage and up and down theatre aisles while still playing his horn. He was, nevertheless, a schooled and richly endowed musician, with a fiery, inventive, and constantly swinging style. His big tone had distinctly personal qualities and it was expressively adaptable. At up tempos it was usually powerful and hard, while at slower tempos it would be warm and moving. Cobb's *Idea* is best illustrative of his sound, and *Dutch Oven Bounce* shows that he did not confine soulful expression to sentimental ballads only. He found good, relatively unknown musicians for his bands, provided them with a number of fresh themes and routines, and was obviously an inspiring leader. S.D.

1947	Walkin' With Sid	Apollo
	Still Flyin'	"
	Cobb's Idea	"
	When I Grow Too Old To Dream,	"
	1 & 2	"
	Dutch Oven Bounce	"
	Arnett Blows For 1300	"

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COLE, COZY

(IV)

Cozy Cole, born in New Jersey in 1909, recorded for the first time with Jelly Roll Morton in 1930. Fourteen years later, he made the first records under his own name. In the meantime he had acquired a reputation as one of the most inspiring of all jazz drummers. He had played with Blanche Calloway, Benny Carter, Willie Bryant and Stuff Smith before joining Cab Calloway in 1939. As a member of Stuff's thrilling little combination he had attracted a great deal of attention on 52nd Street, but his 1939 records with Cab of *Rotamacue* and *Crescendo In Drums* showed him to be perhaps the most musicianly and interesting of all drum soloists. Years later, he said, 'If you know your fundamentals and have imagination, you can keep a moving, growing solo going as long as you like.' Cozy was strong on fundamentals and imagination, and it was a quality of ordered growth that made his solos listenable and exciting where most others tended to bore. But Cozy also excelled as a band drummer and accompanist. He maintained wonderful time, and played with such power, precision and drive that he must be ranked with Chick Webb, Jimmy Crawford and Jo Jones as the greatest of big-band drummers. Hardly any of the very many records on which he played during this decade failed to swing, a fact that may be directly attributed to the spirit of his drumming.

The first four titles below are from a classic session with Earl Hines, Coleman Hawkins, Trummy Young and Joe Thomas. *On The Sunny Side Of The Street* and *Stomping At The Savoy* were also issued under Hawk's name. S.D.

1944	Blue Moon	Keynote
	Father Co-operates	"
	Just One More Chance	"
	Through For The Night	"
	Concerto For Cozy	Savoy

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1944	Jersey Jump Off	Savoy
	On The Sunny Side Of The Street	"
	Stomping At The Savoy	"
	Look Here	Continental
	Take It On Back	"
	Comes The Don	"
	The Beat	"

COLE, NAT

(IV)

Nat Cole, born Nathaniel Coles in Alabama in 1917, was raised in Chicago from the age of four. His father was a minister and his mother directed the church choir. After six years of piano tuition, outside influences took a hand. 'Our home,' he once said, 'was near the old Grand Terrace and I spent many a night in the alley listening to Earl Hines for ideas.' Earl was his idol, as pianist and leader. When he formed a fourteen-piece high-school band, he rehearsed it in as many of Earl's arrangements as possible, so that an intriguing situation arose when he fought a battle of music at Chicago's Savoy with the Hines band itself. Joined by his brother, Eddie Coles, on bass, Nat made his first records with the nucleus of this group for Decca in 1936. Earl's influence was most apparent in the piano solos.

Enlarging the band again, Nat went on tour with the last edition of 'Shuffle Along', the coloured revue, which ended its days in Hollywood, where in 1939 the King Cole Trio was born. Wesley Prince, the bassist, had worked previously with Lionel Hampton, and guitarist Oscar Moore was hired on Lionel's recommendation. Moore, born in Texas in 1916, was an alert, versatile musician of considerable technical ability. His brilliant solos and ensemble playing made an important contribution in the trio's early days.

At first, the trio relied on its instrumental appeal, but then it added entertainment in the form of singing, and from the

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group singing Nat emerged as the personality who was to become the vocal phenomenon of the era.

The trio's 1940-1 Decca records were lively, jumping affairs. *Honeysuckle Rose*, *This Side Up* and *Early Morning Blues* were attractive instrumentals with neat routines; on other titles were gay unison vocals; and on *Sweet Lorraine* Nat sang solo in the style that was later to be his fortune. Made in 1940, too, were the sessions with Lionel Hampton from which came the famous Victor coupling of *Jack The Bellboy* and *Central Avenue Breakdown*. In 1943, the trio switched to Capitol, and commercially things began to happen. *Straighten Up And Fly Right* in 1943 and *Route 66* in 1945 were nationwide hits, although still in the pattern of the abortive Deccas. 1946, however, saw the success of *The Christmas Song* and 1947 that of *Nature Boy*, both vehicles for Nat in his new role of popular ballad singer with strings, and from there on a great artist was gradually lost to jazz. Such piano solos as he subsequently made were mostly of a quiet, reflective kind. The best examples of his real ability as a jazz pianist are to be heard on the recordings he made with Jazz At The Philharmonic and the Lester Young Trio in 1946. Here restraint was cast aside. Here was heard a musician with much of the Hines flame and drive, with humour and taste, and with astonishing improvisatory powers.

S.D.

1940	Sweet Lorraine	Decca
	Honeysuckle Rose	"
	This Side Up	"
	Slow Down	"
	Early Morning Blues	"
	Are You Fer It?	"
	That Ain't Right	"
1943	Gee, Baby, Ain't I Good To You?	Capitol
1944	Easy Listening Blues	"
1947	Honeysuckle Rose	"

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1947	Three Little Words	Capitol
	How High The Moon	"
	I'll Never Be The Same	"
	These Foolish Things	"
	Cole Capers	"
	Blues In My Shower	"

COUSIN JOE

Born in Wallace, Louisiana, December 21st, 1907, Pleasant Joseph (this appears to have been his real name) spent most of his childhood and later life in New Orleans. He went to New York for a period of approximately three years, during which he made the records mentioned below.

Cousin Joe was one of the rare blues singers who hailed from New Orleans. He may be considered one of the most original representatives of city-style blues singing, with origins that lay deep in the jazz tradition rather than in country blues.

Cousin Joe's voice was low and harsh, and his delivery strong and direct, with a wonderful feeling for the blues. Unfortunately, he was not always very well accompanied on his records, but all the titles mentioned below were first class.

He was the composer of his own lyrics, which were generally remarkable for their originality and sense of humour. Y.B.

1945	Levee Blues	
	(as Pleasant Joseph with Mezzrow-Bechet)	King Jazz
	Saw Mill Man Blues	
	(as Pleasant Joseph with Mezzrow-Bechet)	"
1946	Wedding Day Blues	Savoy
1947	Death House Blues	"
	Bachelor's Blues	Signature
	Bad Luck Blues	Decca

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1947 Evolution Blues
Beggin' Woman

Decca

"

CRISS, SONNY

(IV)

This alto saxophonist was born in Memphis, Tenn., in 1927 and moved to Los Angeles during 1942. He became one of the earliest of Charlie Parker's countless disciples after hearing him in L.A. in 1946. Remaining in this area he worked with Howard McGhee, Al Killian and Billy Eckstine before joining JATP in November 1948. While essentially a minor figure, Criss developed an impressively fluent style which followed Parker's example both in phrasing and emotional forthrightness. Weaknesses were his uncertain tone control and a tendency to over-busyness on slow tempos.

M.H.

1949 The First One
Tornado

Mercury

"

CRUDUP, ARTHUR 'BIG BOY'

A Mississippi-born guitarist and blues singer, Arthur Crudup recorded roughly fifty sides during the '40s, and then vanished from the musical scene.

A second-class singer, too sweet for real blues interest, he is a better guitarist; in short, one of the musicians who are worthy while hearing but far from being indispensable for better knowledge or comprehension of the blues.

Y.B.

1942 Standing At My Window
Mean Old Frisco Blues

Bluebird

"

DAMERON, TADD

(IV)

Dameron was born at Cleveland, Ohio, in 1917. Although

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frequently working as a pianist, his main contributions have been as composer and arranger. He scored some of Harlan Leonard's Bluebird recordings and his arrangements were played by Lunceford and Basie. Early associated with bop, he wrote for the Eckstine and Gillespie bands besides leading a group featuring Navarro and Allen Eager and visiting the 1949 Paris Jazz Festival with Miles Davis.

While his work was rarely very complex, Dameron was an arranger of genuine individuality and one of the few jazz composers of real distinction. He skilfully adapted the innovations of modern jazz to both large and small groups and was one of the first to do so. The arrangements of *Hundred Years From Today* and *Airmail Special* recorded by Georgie Auld (Musicraft, 1945-6) and Coleman Hawkins's *Half Step Down* were good examples of his work. He produced fine compositions that accorded well with the new idiom. Among them were *Hot House*, *Stay On It*, *Cool Breeze* and *Good Bait*, all recorded by Gillespie. An extended work, *Soulphony*, was also performed by Gillespie at Carnegie Hall and his excellent ballad *If You Could See Me Now*, based on a Gillespie solo, was recorded by Sarah Vaughan. The titles cited below are all Dameron compositions.

M.H.

1947	The Chase	Blue Note
	The Squirrel	"
	Our Delight	"
	Dameronia	"
	Be-bop Carroll	Savoy
	Tadd Walk	"
1948	Jahbero	Blue Note
	Lady Bird	"
	Symphonette	"
1949	Focus	Capitol
	John's Delight	"

DAVIS, BLIND JOHN

(II)

Continued to be one of the most prolific of blues recording pianists. Some of his best work was to be heard on records with Big Bill (1940: *Bed Time Blues*; 1947: *Night Watchman Blues*, *Why Should I Spend My Money*), Washboard Sam (1940: *Good Luck Blues*), Sonny Boy Williamson (1941: *You Got To Step Back*), Yas Yas Girl (1941: *I'd Rather Drink Muddy Water*, No. 2), Memphis Minnie (1946: *Million Dollar Blues*), Lonnie Johnson (1946: *Solid Blues*, *Blues In My Soul*). Y.B.

DAVIS, MILES

(IV)

Davis was born in 1926 at Alton, Ill. His trumpet playing was initially influenced by bop and he contributed very poor solos to many of Parker's records. His ideas were not suitable to the bop idiom and a few successful solos like *Embraceable You* and *Don't Blame Me* indicated his true direction and the lyrical nature of his gifts.

In 1948, influenced by the Thornhill orchestra, he formed a band comprising trumpet, trombone, French horn, tuba, alto, baritone, piano, bass and drums. Arrangements were by Gil Evans, Johnny Carisi, Gerry Mulligan and John Lewis and presented a fresh concept of the jazz ensemble in both sound and texture. The instruments were woven into textures wherein the parts moved with supple fluidity and although a wide harmonic vocabulary was employed the characteristic but ever-varied pastel sound was achieved as much by the voicings as by the harmonic language. Disappointing was the comparative absence of counterpoint, for the masterly *Israel* showed the group's possibilities in this sphere. Had it remained together there would almost certainly have been more development in this direction. In the event the band was little more than a brief crystallization of certain musical tendencies, but in

organizing it Davis was responsible for some of the finest of all modern recordings.

On the records listed below no trace can be found in Davis's solos of the alien bop influence and his work had a sobriety that accorded well with its surroundings. While some of his solos still left something to be desired the innate sympathy with which he interpreted the arrangements proved he was now on the right lines. In *Godchild* and *Budo* especially he gave memorable expression to his lyrical powers and he was not to surpass the former for some years. M.H.

1949	Move	Capitol
	Jeru	"
	Budo	"
	Godchild	"
	Venus de Milo	"
	Boplicity	"
	Israel	"
	Rouge	"

DAVIS, WALTER

(II)

Before retiring from musical life to become manager of a St Louis hotel in the mid-'40s, Walter Davis continued his long series of recordings for the Bluebird label, singing to his own piano. His success is quite incomprehensible because his voice had no special quality and his piano playing, most of the time, was of a very low standard. To my knowledge, no records are worth mentioning. Y.B.

DAVISON, WILD BILL

Davison, one of the lesser-known white Chicagoans of the late '20s, continued to play with obscure Middle West groups until the '40s, and remained unknown to a wider public. When

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he came to New York in 1942, it was as if his style had been refrigerated since the '20s. He still played unpolluted imitation 1928 Armstrong, a style which by 1942 had become rare enough to be a commodity in greater demand than supply. His playing was closest in manner to Muggsy Spanier; he played with strong vibrato, with sensitivity and intense feeling in slow numbers, but his tone was inclined to be wavering and he lacked Spanier's forcefulness. Davison was heard at his best in extended solos, his individuality tending to get submerged in the rough-and-tumble of a Dixieland ensemble—particularly in the many early sides where he had to vie with Brunies. He made very many records with groups led by Eddie Condon, Art Hodes, Tony Parenti, etc., as well as under his own name, the bulk of which are of ill-organized, jam-session type and of uneven quality. c.w.

1943	Muskrat Ramble	Commodore
	Riverboat Shuffle	"
1947	Hotter Than That	Riverside
	Shim-Me-Sha-Wabble	
	(All Star Stompers)	"
	Avalon	"

DE PARIS, SIDNEY

Born in Indiana in 1905, Sidney De Paris was the son of a musician-showman. He soon made a name for himself when he joined Charlie Johnson's orchestra in New York in 1926. After leaving Johnson in 1931, he played with McKinney's Cotton Pickers, Don Redman, Milton Mezzrow, Willie Bryant and Benny Carter, until in 1943 he formed a band with his brother Wilbur, the trombonist. This group broke up in 1945, but was re-formed under Wilbur's name in 1947 and gradually found a place for itself as one of the most successful practising the old New Orleans style.

ON RECORDS

Sidney was a fine trumpet player, with good tone and tasteful conceptions. A master in the use of mutes, he belonged, with Bubber Miley, Cootie Williams, Rex Stewart and Sy Oliver, to that select little body of trumpets whose employment of the 'growl' idiom was both imaginative and artistic. His approach did not have Cootie's power, nor the dramatic qualities of Bubber's more fantastic style, but with both hat and plunger mutes he expressed himself directly, yet sensitively, in music of strong rhythmic and colourful appeal. In open solos, the melodic charm of his work is even more apparent. The revival of interest in the earlier jazz modes was timely for Sidney, because the almost unchanging nature of his style made it unsuited to the increasingly sophisticated developments in the jazz of this decade.

On records, he was in superb form with Sidney Bechet and Sandy Williams in 1940 for the Victor session which produced *Wild Man Blues* and three other excellent performances. During 1943-4, he played on three sessions for Blue Note, the first under Edmond Hall's name, the second under James P. Johnson's, and the third under his own. He, Vic Dickenson, James P., Jimmy Shirley and Sidney Catlett were on all three dates, and Edmond Hall on the first and third, Ben Webster taking Hall's place on the second. Of the titles listed below, *The Call Of The Blues* featured his growling horn over James P.'s rolling blues piano, while *Who's Sorry Now* offered a good example of his open work. s.d.

1944	Everybody Loves My Baby	Blue Note
	The Call Of The Blues	"
	Who's Sorry Now	"
	Ballin' The Jack	"

DODDS, BABY (1, IV)

After being comparatively inactive during the '30s in

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Chicago, due to the paucity of jobs, the great New Orleans drummer started a sort of second career in 1940, and came more and more into the limelight until a partial stroke in 1949 prevented him from working.

In 1940, Baby Dodds made records again for the first time since 1929: with his brother Johnny, then with Sidney Bechet (*Blues In Thirds, Stompy Jones*). But it is when Baby Dodds left Chicago to go to New York for the first time (in 1945) that he got a chance to be heard by wide audiences through radio, records and personal appearances. That is when he made his first records under his own name, and he was the first jazz musician to make drum-solo recordings, without any other instrument. He proved himself to be just as great a soloist as he was a section man, making his drum 'talk', or 'tell a story', in an amazing way. His *Drum Improvisation No. 1*, especially, is undoubtedly one of the greatest drum records of all time. Also towards the mid-'40s Baby Dodds made those band and trio sides on which his drumming was recorded best, especially *Wolverine Blues* and *Albert's Blues*, by his own Trio with Albert Nicholas on clarinet and Don Ewell on piano. Those two recordings were among the best examples of typical New Orleans drumming ever waxed. Baby Dodds's wonderful 'press-roll', which was never bettered by any other drummer, regardless of style, sounded almost as impressive on those records as when Baby Dodds was heard in person.

Baby Dodds's last triumph before his illness occurred when he appeared at the Jazz Festival in Nice, France, in 1948, with Mezz Mezzrow's band.

1946	Drum Improvisation No. 1 (drum solo)	Circle
	Drum Improvisation No. 2	" "
	Spooky Drums	" Disc
	Maryland	" "
	Rudiments	" "
	Tom Tom Work Out	" "

ON RECORDS

1946	Wolverine Blues	(trio)	Circle
	Buddy Bolden Blues	"	"
	Albert's Blues	"	"

DODDS, JOHNNY

(1, 11)

The year 1940 marked the end of the career of the great New Orleans clarinetist. He made his last recording date that year in Chicago, just two months before his death. He had already been sick and could not play as well on this date as usual. But the fire and spirit were still there. Also, he was heading a real New Orleans group whose style suited him much more than the style of the New York band he had recorded with during the '30s. Soon after Johnny's death, Sidney Bechet honoured him by a recording called *Blues For You, Johnny*.

H.P.

1940	Gravier Street Blues	Decca
	Red Onion Blues	"

DORHAM, KINNY

(1V)

Dorham was born at Fairfield, Texas, in 1924. He studied the piano before taking to the trumpet while at high school. His first important engagement was with Gillespie's first big band in 1945 and he worked with Parker 1948-9, playing at the 1949 Paris Jazz Festival with him. This work with Parker established his reputation. On the comparatively few records in which he soloed in the '40s, Dorham offered an interesting version of conventional bop practice. His phrases, with their double-timing and contrasted legato sequences, followed Gillespie's example, while his rather 'closed' tone suggested the influence of Howard McGhee. Although a capable foil to Parker, several of his recorded solos were distinctly uneven and, while showing obvious ability, he did not, in this decade, achieve a consistent style.

M.H.

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1946	Bombay	(Bebop Boys)	Savoy
	Bebop In Pastel		
1949	Opus V	(J. J. Johnson)	New Jazz
	Prince Albert	(Max Roach)	Vogue (Fr.)
	Roll 'Em Bags	(Kenny Clarke)	Century

DORSEY, TOMMY (I, II)

The orchestra led by this great trombonist remained popular throughout the decade. Although usually a competent jazz ensemble, it played a rather mixed programme and for this reason perhaps never received the same recognition from the jazz following as did bands led by Benny Goodman, Artie Shaw and Bob Crosby. Arrangements by Sy Oliver were often of lively jazz interest, while a number of first-class musicians added to their attraction, among them Bunny Berigan and Charlie Shavers on trumpet, Buddy Rich and Louis Bellson on drums. Tommy confined himself more and more to enhancing melodic theme statements with his beautiful tone, phrasing and technical command. Most of the titles cited below were arranged by Sy Oliver (q.v.) and it is interesting to compare this band's performances with those of the Lunceford group on similar material. S.D.

1940	So What?	Bluebird
1941	Loose Lid Special	Victor
	Blue Skies	"
1942	Well, Git It	"
1944	Opus No. 1	"
1945	Chicago	"
	At The Fat Man's	"
1946	There's Good Blues Tonight	"
1949	The Hucklebuck	"
	Dream Of You	"

ON RECORDS

EAGER, ALLEN (IV)

Eager was born in New York in 1927. From 1945 he appeared with various groups along 52nd Street, including his own quartet. Most of 1948 was spent with Tadd Dameron and he was later in Buddy Rich's band.

Eager's solos were similar in character to those of Lester Young, upon whom his style was based. Unlike other white tenors whose work derived from the same source, such as Al Cohn or Herbie Steward, Eager associated with the coloured hop musicians and his playing acquired greater rhythmic vitality thereby. On the 1949 New Jazz session featuring five of Young's disciples, Eager and Brew Moore swung in a stronger fashion than the others. Yet despite the effects of his contact with musicians like Navarro and Dameron, Young remained his fundamental influence and Eager was one of the first 'cool' soloists. M.H.

1947	Sweet Georgia Brown (Jazz Off The Air)	Vox
	High On An Open Mike	"
	O-Go-Mo	(Kai Winding) Savoy
	Oh, Kai	" "

ECKSTINE, BILLY

Born Pittsburgh, Pa., in 1914. Eckstine was vocalist in Earl Hine's orchestra 1939-43. During 1944 he formed a big band featuring some of the prominent members of the rising bop school. At various times it included Gillespie, Parker, Navarro, Miles Davis, Tommy Potter, Art Blakey and Sarah Vaughan. Arrangements were by Tadd Dameron and Jerry Valentine.

This was the first large group formed under the influence of the new jazz and, although some aspects of bop did not prove adaptable to the big band, it played exciting music that was forthright and uncompromising. The way to public acceptance

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was greatly helped by the growing popularity of Eckstine's singing so, although the '40s were a bad time for large ensembles, it became one of the most successful coloured bands in the business. There was about its best records a youthful exuberance that often characterizes a new and vital movement. This seemed typified by such things as the flaring trumpet glissando after the solos on *Blowing The Blues Away*, Gillespie's horn riding gaily over the ensembles of *Opus X*, or the trumpet trills after the vocal on *Date With Rhythm*.

Because the band was an early rallying point for the modernists, its records contain hints of music yet to come. Thus the saxophone figure that began *Good Jelly* recurred in Parker's *Bird Of Paradise*; in the second chorus the saxes played a melody later known as *High On An Open Mike* recorded by Navarro and Allen Eager; some of the trumpet passages reappeared in Gillespie's *One Bass Hit*.

It is regrettable that after 1947 Eckstine was lost to popular music. Had he kept the band together it might have reached greater heights. Even so, his association with jazz was a valuable one for he gave encouragement to bop at a crucial time. M.H.

1944	I Got A Date With Rhythm	De Luxe
	Blowin' The Blues Away	"
	Opus X	"
1946	Cool Breeze	National

ELDRIDGE, ROY

(11, 14)

At the beginning of this decade, Roy Eldridge was reaping the full benefit of the change in embouchure he made when he left Fletcher Henderson and went to the Three Deuces in Chicago with a small outfit of his own. He was already influential and possessed of a big reputation among musicians, but, in an effort to attain a range undreamed of at that time, he altered his embouchure to such an extent that at first he could accom-

ON RECORDS

plish nothing but high notes. His eventual achievement was a technical facility an octave above most other trumpet players, and greatly enhanced tone and control. With this gain, he set about style development. His weird notes and new chord changes were something of an introduction to 'modern' phraseology. His phrases did not develop and resolve like those of his predecessors, and their seeming incompleteness often smacked of musical shorthand. The style itself came out of his way of running changes with flatted notes, notes that were not employed merely for effect as with many of his successors, but which, added to his novel phrasing, resulted in a terminology strange to the ear at that time. The originality of his conceptions, his impressive power, tone and range, all made him the greatest trumpet influence of the '40s until the rise of bop and his previous imitator, Dizzy Gillespie.

Through this period, he frequently led large and small groups of his own, but he starred in Gene Krupa's band during 1941-3, with Artie Shaw 1944-5, and then toured with Jazz At The Philharmonic. His vocal with Anita O'Day on *Let Me Off Uptown* made this one of Krupa's most successful recordings.

The records listed below show him in a variety of contexts. The 1944 Keynote was from an unusual date made with trumpets Emmett Berry and Joe Thomas. The Decca sessions of 1944 and 1946 were all made with vigorous 18-piece bands playing massive arrangements by, with two exceptions, Buster Harding. On *Twilight Time* (arr. Eddie Lowth), Roy played with completely mature assurance. The impetuosity that often characterized his work was replaced here by exemplary continuity and sobriety of expression. There was authority in his very sound, a sound absolutely at variance with that favoured by the then uprising boppers, a sound, or quality, he tried to explain many years later: 'I tell you what I love about the trumpet. I love to hear a note cracking. A real snap. It's like a whip, when it happens. It hits hard, and it's really clean,

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round, cracked.' The power and weight of these big-band performances are also illustrative of tendencies in scoring at that time. *Fish Market* (arr. Roy Eldridge) was once reported to have run for fifteen minutes at the Apollo theatre without the audience finding it a moment too long! In 1950, Roy named *Stardust* as his 'best on wax'. S.D.

1943	Rockin' Chair	(Gene Krupa)	Okeh
1943	Jump Through The Window		Brunswick
	Stardust		Decca
1944	Fiesta In Brass	(Little Jazz Trumpet Ensemble)	Keynote
	Fish Market		Decca
	Twilight Time		"
1945	Little Jazz	(Artie Shaw)	Victor
1946	All The Cats Join In		Decca
	Ain't That A Shame		"
	Hi Ho Trailus Boot Whip		"
	Tippin' Out		"
	Yard Dog		"
	Les Bounce		"

ELLINGTON, DUKE

(I, II, IV)

1940 is generally considered to be an Ellington vintage year. The addition in 1939 of three great musicians, Ben Webster, Jimmy Blanton and Billy Strayhorn, now proved a real source of inspiration to both Duke and the other members of the orchestra. Also, a five-year contract with Victor provided recording superior to any the group had previously received. This last fact is important to bear in mind when endeavouring to secure a perspective by means of records. The band's output in the '30s was almost equally memorable, but it was not so well recorded.

ON RECORDS

Duke had never before had a first-class tenor soloist regularly in the band, but one was essential, as he well knew, in an era when the tenor sax was becoming the foremost solo instrument. In Ben Webster (q.v.), he had one of the major talents of that or any other day. A perfectionist with a considerable jazz background, Ben had by this time developed an arresting and individual style, which Duke employed to great advantage in such masterpieces as *Conga Brava*, *Cotton Tail*, *All Too Soon*, *Just A-Settin' And A-Rockin'*, *Five O'Clock Drag* and *Perdido*. Able to express himself with equal resource on the jumping *Cotton Tail* and the lyrical *All Too Soon*, Ben was also a valuable addition to the reed section. He inspired its new phraseology, and his enthusiasm and big tone gave it more power and drive.

Billy Strayhorn, born in Ohio in 1915, originally joined Duke on the strength of his ability as a lyric writer, but in 1939, after studying Duke's scores while the band was in Europe, he began to compose, arrange, and act as deputy pianist on record sessions. He contributed a number of outstanding works to the book, including *Johnny Come Lately*, *Clementine*, *Raincheck*, *Midriff*, *Esquire Swank*, the impressionistic *Chelsea Bridge*, several exotic vehicles for the Hodges alto, and *Take The 'A' Train*, which was adopted as the band's theme. Subsequently, he worked in such close collaboration with Duke, and with such sympathetic understanding, that it became almost impossible to distinguish between their works. While his early classical training and artistic tastes sometimes inclined Billy in extremely sophisticated directions, he always retained the ability to write forthright, swinging arrangements in an unqualified jazz idiom. Similarly varied qualities were apparent in his piano playing.

Jimmy Blanton was born in Missouri in 1921. Duke heard him playing in Fate Marable's band late in 1939 and immediately hired him. In the course of the two years he spent in the band, he effectively revolutionized the art of bass playing in

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jazz. Prior to his demonstrations with Duke, the bass had been mainly employed for a relatively simple four-to-the-bar rhythmic foundation. Plucking and bowing, Jimmy showed entirely new melodic and harmonic possibilities. His improvisations incorporated inspiring runs of eighths and sixteenths, and were played with what at the time seemed incredible ease and accuracy. His big round tone and formidable beat were hardly less sensational, and there is no doubt that his premature death in 1942 (the final year for Charlie Christian, too) robbed jazz of a talent that still had an enormous amount to contribute. He recorded four more duets with Duke at the piano in 1940 (*Pitter Panther Patter*, *Sophisticated Lady*, *Body And Soul* and *Mr J. B. Blues*) and played to great effect on all the band's records until June 1941. *Jack The Bear*, made at the first Victor session, was a particularly felicitous example of the joint skills of Ellington, his orchestra and his bassist.

But 1940 had its sad note, too. After eleven fruitful years in the band, Cootie Williams left to join Benny Goodman. To the Ellington audience this was a bitter blow, but Duke replaced him with the able Ray Nance, and still had the versatility of Rex Stewart to depend upon. Like all the other big bands, Duke's was subject to considerable variation in personnel in this difficult period, and nothing like the stability of the '30s was possible. Barney Bigard left in 1942, Ivy Anderson in 1943, Rex Stewart in 1945, and Tricky Sam Nanton died in 1948. Of the Old Guard, only Harry Carney, Johnny Hodges, Sonny Greer and Lawrence Brown saw out the decade. Duke's replacements were, however, astutely chosen and, despite the constant changes in personnel, the band always produced the typical and inimitable Ellington sound. After 1942, masterpieces were not perhaps forthcoming with the same frequency, but it would be a mistake to regard the later years as unrewarding. Interrupted by recording bans, they produced, for example *Carnegie Blues*, *Rockabye River*, *Just Squeeze Me*, *Esquire Swank*, *Hy'a Sue*, *Three Cent Stomp* and *Happy-Go-Lucky Local*.

ON RECORDS

The last title came out of *The Deep South Suite* which the band presented at its 1946 Carnegie Hall concert. In 1943, Duke had played his first concert at Carnegie Hall and performed his first really long work, the famous *Black, Broten and Beige*. The success of this concert led to an annual series at which Duke presented a number of extended compositions, such as *Blutopia*, *Blue Belles Of Harlem*, *New World A-Comin'*, *The Perfume Suite* and *The Liberian Suite*. Some of these were never recorded and some only fragmentarily. *New World A-Comin'* and *Deep South Suite* were issued only on the rare V-Discs. Both should be more widely known. The first was a kind of piano concerto for which Duke adopted the title of Roi Ottley's optimistic book. It was a typical Ellington opus, but with an original flavour and many expressions on piano not heard from him elsewhere. The second, of greater significance, embodied a subtly ironic commentary on the ways of the South and what Duke called the 'Dixie Chamber of Commerce dream picture'. *Magnolias Just Dripping With Molasses* lived up to its title. *Nearsay*, a beautiful and sorrowful melodic theme played by Harold Baker against sombre orchestral backgrounds, was suggestive of the less-publicized side of the South. *Nobody Was Lookin'* was a little story, light-hearted and warm, and told at the piano, about a boy and girl of different races who got on very well together when left to their own devices. And *Happy-Go-Lucky Local*, so well titled, was to become the best loved of Duke's train pieces.

In total, this was a richly fecund Ellington period, and records tell only half the tale. *Jump For Joy*, the musical which ran for three months in Hollywood with the band in the pit, was full of Duke's social criticism—and superb songs like *I Got It Bad*. It was the definitive Negro musical, full of wit and originality, a refutation of *Porgy And Bess* and the stereotypes of the movies. In the cast, besides Ivy Anderson, Herb Jeffries, Marie Bryant and Dorothy Dandridge, Duke had his favourite blues singer, Joe Turner, to shout the blues for a quarter-hour

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at each performance. In 1945, the band had a long and memorable series of radio programmes lasting from a half to a full hour and sponsored by the Treasury Dept for the purpose of selling Victory Bonds. 1947 saw the production of *Beggar's Holiday*, John La Touche's musical, with score by Duke, very little of which found its way on to records. There were hit songs like *I'm Beginning To See The Light* and *I'm Just A Lucky So-And-So*, and hit singers like Herb 'Flamingo' Jeffries and Al Hibbler. There was also the artistic use of Kay Davis's lovely voice in wordless vocalizing on such numbers as *Transbluency*.

Duke's activity, innovations and broadened scope had much to do with the fact that he ended the decade as he began it—with the best big band in jazz. S.D.

1940	Jack The Bear	Victor
	Ko Ko	"
	Morning Glory	"
	Conga Brava	"
	Concerto For Cootie	"
	Cotton Tail	"
	Never No Lament	"
	Bojangles	"
	Portrait Of Bert Williams	"
	Blue Goose	"
	Harlem Air Shaft	"
	All Too Soon	"
	Sepia Panorama	"
	In A Mellotone	"
	Pitter Panther Patter	"
	Mr J. B. Blues	"
	Across The Tracks Blues	"
	The Sidewalks Of New York	"
1941	Take The 'A' Train	"
	Jumpin' Punks	"

ON RECORDS

1941	John Hardy's Wife	Victor
	Blue Serge	"
	Are You Sticking?	"
	Just A-Settin' And A-Rockin'	"
	Clementine	"
	Jump for Joy	"
	Five O'Clock Drag	"
	Rocks In My Head	"
	Chelsea Bridge	"
1942	Perdido	"
	C Jam Blues	"
	What Am I Here For?	"
	Main Stem	"
	Johnny Come Lately	"
	Sherman Shuffle	"
1943	Hop, Skip And Jump	V-Disc
	Things Ain't What They Used To Be	"
1944	Black, Brown And Beige, 4 Parts	Victor
1945	Carnegie Blues	"
	It Don't Mean A Thing	V-Disc
	Harlem Airshaft	"
	Jumpin' Room Only (piano solo)	Victor
	Hollywood Hangover	V-Disc
	Unbooted Character	"
	New World A-Comin', 4 Parts	"
	Time's A-Wastin'	Victor
	In The Shade Of The Old Apple Tree	V-Disc
	Frankie and Johnny, 2 Parts	"
1946	Esquire Swank	"
	Rockabye River	Victor
	Just Squeeze Me	"
	Beale Street Blues	"
	Memphis Blues	"
	Esquire Swank	Swing
	Deep South Suite, 4 Parts	U Disc

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1946	Happy-Go-Lucky Local, 2 Parts	Musicraft
	Trumpet No End	"
1947	Hy'a Sue	Columbia
	Sultry Serenade	"
	Stomp, Look And Listen	"
	Three Cent Stomp	"
	New York City Blues	"
1949	B Sharp Boston	"

ESTES, SLEEPY JOHN (I, II)

Like so many other of the older blues performers known to us, Estes was now approaching the end of his musical career. His last recording session was in 1941. Between that time and his death, in March 1953, he had left music professionally to run a grocery store.

The records here mentioned are, like all the older ones, perfect examples of his extremely original singing and guitar playing. The excellent harmonica player, heard on some of the sides, is his usual partner, Noah Lewis.

Sleepy John Estes remained one of the very greatest representatives of the genuine country blues. Y.B.

1940	Mailman Blues	Decca
	Time Is Drawing Near	"
	Jailhouse Blues	"
1941	Working Man Blues	Bluebird

EVANS, GIL (IV)

Born at Toronto, Canada, in 1912, Evans grew up in British Columbia and Stockton, Calif. He led his own band in Stockton 1933-5 and remained as arranger when its leadership was assumed by Skinny Ennis. In 1941 he joined Claude Thornhill and played the major part in moulding his orchestra's

ON RECORDS

very distinctive style. Although it was outwardly almost a 'society' band, this group attracted considerable attention among musicians for the unusual variety of tone colours and finely nuanced textures Evans drew from it. In addition to skill in orchestration, his scores revealed the elements of a fresh harmonic language and altogether his accomplishment was remarkable for a self-taught musician.

While always pursuing an individual path Evans was aware of the other new developments in jazz and was a friend of Charlie Parker. Eventually his efforts to diversify the band's style by utilizing certain of the bop innovations led to disagreements with Thornhill, and in 1948 he left. Evans was also a decisive influence on the formation of Miles Davis's 1948 band. The scores he wrote for it were at once the most imaginative and mature in the group's book. Characterized by a fresh, serene beauty, they showed Evans to be one of the tiny group of genuinely creative white jazz musicians. M.H.

1947	Donna Lee	(Thornhill)	Columbia
	Robbin's Nest	"	"
	Yardbird Suite	"	"
	Loverman	"	"
1949	Boplicity	(Davis)	Capitol

FITZGERALD, ELLA (II, IV)

Ella Fitzgerald continued to lead Chick Webb's band after his death, but with the departure of key figures like Bobby Stark, Sandy Williams and Hilton Jefferson, its jazz potential lessened and it became little more than a passable accompanying unit for her singing. After the band broke up in 1942, she worked with many different groups until, in 1945, she began a long association with Norman Granz and his Jazz At The Philharmonic.

Her progress during this decade from band vocalist to one of

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the most popular singer-entertainers was accompanied by a series of Decca records which presented her in extremely varied settings. Although much of her material was not meritorious from a jazz viewpoint, she always gave a good performance. On ballads, her tenderness contrasted with the more tragic qualities of Billie Holiday, with whom she was inevitably compared. *Cow Cow Boogie, Flyin' Home, Lady Be Good* and *How High The Moon* show how she developed an individual style of scat singing. She duetted with Louis Armstrong on the first two 1946 titles below, and was neatly accompanied by Eddie Heywood's group on *Sentimental Journey*. She was accompanied on *Robbins Nest* by its composer, Sir Charles Thompson, and on the first four 1949 titles by an excellent big band under Sy Oliver's direction. Her treatment of Leroy Carr's *In The Evening* was very attractive, and it is interesting to compare her work in these handsome big-band frames with that on the last two 1946 titles, where she was capably supported, as so often in the next decade, only by a rhythm section, this one featuring pianist Billy Kyle. *Basin Street* included one of her impersonations of Louis Armstrong. On the last title, she was joined by the Mills Bros, a very happy combination of warm vocal talents.

S.D.

1940	Sugar Blues	Decca
	Gulf Coast Blues	"
1943	Cow Cow Boogie	"
1945	Flyin' Home	"
1946	You Won't Be Satisfied	"
	The Frim Fram Sauce	"
	I'm Just A Lucky So-And-So	"
	I Didn't Mean A Word I Said	"
1947	Sentimental Journey	"
	Lady Be Good	"
	No Sense	"
	How High The Moon	"

ON RECORDS

1947	I've Got A Feeling I'm Falling	Decca
	You Turned The Tables On Me	"
	Robbins Nest	"
1949	In The Evening	"
	Talk Fast, My Heart, Talk Fast	"
	I'm Waiting For The Junkman	"
	Basin Street Blues	"
	I Gotta Have My Baby Back	"

FULLER, BLIND BOY (11)

Before his death in 1941, at the early age of thirty-one, Fuller made a few more sessions, sometimes in company with Sonny Terry (harmonica) and Oh Red (washboard).

His characteristics remained the same as on his numerous records of the '30s. He influenced several other blues specialists such as Brownie McGhee.

Y.B.

1940	Step It Up And Go	Vocalion
	Little Woman, You're So Sweet	"
	Passenger Train Woman	Okeh

FULLER, GIL (14)

Born in Los Angeles in 1920, Fuller started his career by arranging for several minor bands before becoming musical director of both Gillespie's big bands. While his scores were firmly based on arranging practice of the previous decade, and although he did not wholly succeed in creating a bop big-band style, he was the first arranger to adapt innovations of the new jazz to large ensembles effectively. In their brilliance and force his scores continued the tradition of the virtuoso arrangements Sy Oliver wrote for Lunceford in the '30s, albeit with more advanced harmony. With Gillespie he was arranger and co-composer of *Swedish Suite, Ray's Idea, That's Earl, Brother,*

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Things To Come, *One Bass Hit* and *Manteca*. James Moody recorded his *Tropicana* and *Fuller Bop Man* (Blue Note) and Kenny Clarke used four of his arrangements on his 1946 session for Swing. In composition Fuller lacked Monk's extreme individuality and John Lewis's lyricism but the power of his best work, such as the hectic *Things To Come* and *The Scene Changes*, ensured great impact and excitement.

M.H.

1946	Things To Come	(Gillespie)	Musicraft
1949	Cu-ba	(Charlie Barnet)	Capitol
	Swedish Suite	(Gillespie)	Victor
	The Scene Changes		Discovery
	Mean To Me		"
	Blues To A Debutante		"

GAILLARD, SLIM

Born in Detroit in 1916, Slim Gaillard teamed up with bassist Slam Stewart in 1938. Known as 'Slim and Slam', they scored a great hit with their record of *Flat Foot Floogie*. After service in the Army, Slim led his own small groups, with particular success in the mid-'40s. He offered a wild kind of humour, which, though dissimilar, was the nearest substitute for Fats Waller's then available. He invented his own 'vout' language and produced numbers with such exotic titles as *Vout Oreenec*, *Yeproc Heresi*, *Tee Say Malee* and *Vol Vistu Gaily Star*. Their significance was unimportant as compared with the zany zest of their delivery. Despite his 1949 disclaimer—'I'm an entertainer, not a musician!'—Slim played capable piano, vibes and drums, and normally accompanied himself to good effect on guitar. In addition to his scat and nonsense singing, which owed something to Leo Watson, he also recorded several appealing conversational vocals, as on *Travelin' Blues* and *Mean Mama Blues*.

ON RECORDS

A great comedian, Slim had really to be seen as well as heard, but a good idea of his methods can be gained from *Opera In Vout* (subtitled *Groove Juice Symphony*), which was recorded at a concert. Grandiloquently announced, the different sections resolve into familiar numbers like *C Jam Blues*, *Flat Foot Floogie* and *Hit That Jive*, Jack. Bassist Tiny 'Bam' Brown took Slam's former role on this occasion.

The records listed below feature Slim with musicians like Lucky Thompson, Karl George, Howard McGhee, Zutty Singleton, Dodo Marmarosa, Jack McVea, Charlie Parker and Dizzy Gillespie. They have mostly been selected for their instrumental value, the comedy being adequately demonstrated in the 'opera'. The relaxed, swinging atmosphere of *Slim's Jam*, in which the two high priests of bop were heard, was in marked contrast to the tension customary on their own records.

S.D.

1945	Vout Oreenec	Queen
	Slim's Boogie	"
	Harlem Hunch	"
	Travelin' Blues	"
	Boogin' At Berg's	Melodisc
	Novachord Boogie	Atomic
	The Hop	Cadet
	Slim's Jam	Bel-Tone
	Mean Mama Blues	"
1946	Opera In Vout, 4 Parts	Disc

GANT, CECIL

Gant was a singer and piano player who died in 1951 without having known the fame he deserved. He was probably born in Nashville, Tennessee, where he was active for many years, and he appears to have been nearly forty at the time of his death.

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He was publicized as "The G.I. Sing-sation" and, as such, became fairly well known locally through various broadcasts and a number of records on relatively obscure labels, but he seems to have turned down offers that would have brought him wider acclaim.

There were several interesting aspects to the talents of Cecil Gant:

As a song-writer, he had a gift for striking melodies, such as *I Wonder, I'm All Alone Now*, and others;

As a singer, he stood half-way between blues and romance, but he never descended to soft sentimentalism. There was an obvious resemblance between Gant and King Cole (cf. Gant's *It's The Girl*), both in the singing and the piano accompaniment, but Gant's voice was deeper and harsher—one is tempted to say less trained—and closer to the blues type of singing;

Finally, Gant was also an excellent piano player, influenced both by the Hines school and by the real blues and boogie style. In *Cindy Lou*, there were suggestions of the Joe Turner and Pete Johnson team. *Watch That Stuff* and *Ninth Street Jive* are perfect examples of medium and fast boogie. In all of Gant's records, a strong and unalterable beat was always linked to irresistible swing.

To sum up: Cecil Gant's records deserve to be better known than they actually are. Without belonging to the top category, he was a musician of stature, with originality and class. He probably was an influence on other singers and pianists, such as King Cole.

It is possible that the last two records mentioned were made in 1950. They are included in order to deal with the whole of Gant's work in this volume.

Y.B.

1945-50

I Wonder	Gilt Edge-Bronze
Blues in L.A.	"
Stuff You Gotta Watch	"

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1945-50

I'm All Alone Now	Bullet
Ninth Street Jive	"
It's The Girl	"
Waiting For My Train	Dot
Cindy Lou	"
Someday You'll Be Sorry, 1 & 2	Decca
My House Fell Down	"
(alias Gunter Lee Carr)	"

GARNER, ERROLL

(IV)

Garner was born at Pittsburgh, Pa., in 1921. Although a pianist of rare technical accomplishment, he never studied the instrument formally and was unable to read music. He worked with local bands from 1937 and went to New York in 1944. There he played with Slam Stewart before forming his own trio. During 1944-9 he made an enormous number of recordings for many companies.

One of the greatest musicians to arise since the war, Garner stood apart from the modern jazz movement as a whole. Despite the advanced harmonic conception of performances like *Frankie And Johnny* his work displayed few characteristics of bop, none of the cool school, and he was influenced rather by the big bands of the '30s. This resulted in solos with an almost orchestral fullness of texture comparable only to Art Tatum. Simultaneously he produced solos like *Trio* with lithe, agile single-note lines that were equally characteristic. Emotional warmth was the prime quality of his music, while almost from his earliest records Garner displayed a style of melodic invention entirely his own and deriving almost nothing from others. His playing had great rhythmic vivacity and one of his most striking features was a delayed-action right hand, the effect of which can scarcely be conveyed in notation, let alone with words. Although playing with great attack his touch

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remained well controlled and essentially sensitive always. At fast and medium tempos he swung with power and abandon, while on ballads he adopted, without losing contact with jazz, a free, almost rhapsodic style with full, luxuriant arpeggios and harmonies often reminiscent of the impressionist composers.

M.H.

1945	Gaslight	Signature
	Lady Be Good	Disc
1947	Pastel	Dial
	Trio	"
	Play Piano, Play	"
	Frankie And Johnny	"
	Lover	Modern
1948	Garnerology	Blue Star
1949	Take The 'A' Train	Jazz
	Scatterbrain	Selection
		Three
		Deuces

GETZ, STAN (IV)

Getz was born in 1927 at Philadelphia, Pa. He worked with several bands, including those of Kenton and Goodman, before joining Woody Herman's Second Herd in 1947. On leaving early in 1949 he led his own quartet.

Of all the white tenor players to base their work on Lester Young's approach to the instrument, Getz soon proved to be the most creative. His 1946 Savoy—*Opus De Bop, Running Water*, etc.—exhibit a somewhat unpolished tone, but his solos with Herman show his style to be basically a refinement of Young's. Though lacking his exemplar's virility, his tone was smooth and even, his technique immaculate and his swing light but insistent. The tonal purity became more pronounced in the following years and took on singular luminosity. While his

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ballad interpretations were especially noteworthy, most of his solos had an admirable fluency and logical development allied to a genuine and highly personal melodic sense. The consistent and disciplined conception shown particularly in Getz's 1949 recordings marks him as one of the few white modernists to emerge in the '40s as a real solo personality.

M.H.

1948	Early Autumn	(Herman)	Capitol
1949	Long Island Sound		New Jazz
	Marcia		"
	Crazy Chords		"
	Preservation		"
	Pardon My Bop		Sittin' In With
	As I Live And Bop		"
	Interlude In Bebop		"
	Diaper Pin		"

GILLESPIE, DIZZY (IV)

One of the primary figures in the evolution of modern jazz, Gillespie was born at Cheraw, S.C., in 1917. About 1935 he began to model his work on that of Roy Eldridge, whose place he took in Teddy Hill's band in 1937. His solos in Hill's *King Porter Stomp* and *Blue Rhythm Fantasy* (Bluebird, 1937) are very much in Eldridge vein. In 1939 he joined Cab Calloway and was featured quite often in the following two years. By now his playing had acquired some of the qualities of his mature work both in tone and phrasing. Other members of the band have since attested to his continual experimenting during this time as he evolved the elements that were to be his contribution to modern jazz.

In the early '40s the most important events for Gillespie were working in the Hines and Eckstine bands with Parker, and sitting in at Minton's. The part played by the Minton sessions in modern jazz is described in the Introduction and

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Gillespie was the first to fashion a solo style from the new ideas. Probably the earliest real bop solo on records was Gillespie's half-chorus on Les Hite's *Jersey Bounce* (Hit, 1942).

By about 1945, under the guidance of Monk, Parker, Clarke and Gillespie, the new style was fully defined and Gillespie made the Manor, Guild and Musicraft records in which it was revealed in all its aspects. The solos, especially those of Parker and Gillespie, the work of the rhythm sections, the new repertoire—all illustrated the character and quality of the new jazz with considerable accuracy. Gillespie's solos were especially brilliant in *Shaw 'Nuff*, *I Can't Get Started*, *Be-bop* and the slightly later *Confirmation* and *Diggin' For Diz*. Invention, technique and musicianship were here the servants of a vivid imagination as Gillespie demonstrated the new interpretation of jazz.

Later the same year he formed his first big band but it was a failure. So, too, was the unit he took to Los Angeles in 1946 with Parker. In the summer of 1946, however, a second big band was assembled that remained together until the end of the decade. Gillespie's work with this group was as satisfying as ever, but despite arrangements by Gil Fuller and Tadd Dameron, some aspects of bop were not adaptable to large ensembles. The band played fine, exciting music in the vigorous tradition of coloured swing groups, but was essentially a compromise.

Gillespie's most valuable contribution to the '40s was undoubtedly his small group work of 1945-6. Here he showed himself a great soloist with a style of startling originality that was yet firmly rooted in the jazz of past decades. In common with many innovators in other spheres, his work was at first dismissed as mere trickery, yet in exploring the further possibilities of jazz his place is second only to Monk and Parker. As a cornerstone of post-war jazz he was a formative influence on countless younger musicians, not only on the trumpet.

M.H.

1939 Hot Mallets (Lionel Hampton) Victor

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1940	Pickin' The Cabbage (Calloway)	Vocalion
	Hard Times "	Okeh
	Cupid's Nightmare "	"
1945	Dizzy Atmosphere	Musicraft
	Blue'n Boogie	Guild
	Groovin' High	"
	Something For You (Oscar Pettiford)	Manor
	Co-pilot (Georgie Auld)	Guild
	Shaw 'Nuff	"
	Salt Peanuts	"
	Hot House	"
	I Can't Get Started	Manor
	Good Bait	"
	Salted peanuts	"
	Be-bop	"
	Ten Lessons With Timothy (Tony Scott)	Gotham
	Get Happy (Red Norvo)	Comet
1946	Confirmation	Dial
	Diggin' For Diz	"
	52nd Street Theme	Victor
	Night In Tunisia	"
	Anthropology	"
	That's Earl, Brother	Musicraft
	Emanon	"
	Things To Come	"
	For Hecklers Only (Bebop Boys)	Savoy
1947	Ow!	Victor
	Stay On It	"
	Cool Breeze	"
	Cubana Be	"
	Cubana Bop	"
	Good Bait	"

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1947	Minor Walk	Victor
1948	Lover Come Back	"
1949	Katy	"
	Swedish Suite	"

GILLUM, JAZZ (11)

Jazz Gillum's series of first-rate recordings continued with as much success as previously. They always had excellent backgrounds by guitarists like Big Bill or Willie Lacey, and pianists like Horace Malcomb, Blind John Davis, Roosevelt Sykes, Big Maceo, James Clark, Eddie Boyd or Bob Call. His records remain among the most interesting for the study of the styles of these pianists.

1940 was the year of popularity for *Key To The Highway*. Big Bill recorded it on May and with Jazz Gillum's harmonica accompaniment. A week later, Gillum himself recorded it with Bill accompanying him on guitar. Y.B.

1940	Key To The Highway	Bluebird
1941	Down South Blues	"
1942	My Big Money	"
1947	Hand Reader Blues	Victor

GOODMAN, BENNY (11)

Benny Goodman had been a poll-topping swing band leader for five years by 1940; almost since the inception of his band he had featured coloured musicians in small-group performances, and more and more his interest was centring in the records of the small combinations, rather than the band numbers. His output hit a new high point when the twenty-year-old Charlie Christian joined him in late 1939. The Goodman Quartet was now enlarged to a sextet, and Christian's guitar was featured in all the sextet recordings of 1940 and 1941 (the

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other addition was Artie Bernstein on bass). The first group of sextet recordings, in which Lionel Hampton was also featured (e.g. *Till Tom Special*) were to be the best Goodman had made since the first days of the Trio and Quartet. Christian played with a tremendous swing, and had the gift of projecting himself into his choruses with unhesitating fluency, and a degree of confidence shared by few jazz musicians. His masterly improvisation, in which he seemed to show no sign of the customary need to pause for thought, was well shown in an LP reissue of the Sextet's *Breakfast Feud* in which Christian's choruses from three different masters were spliced end to end.

Hampton left the Sextet in 1940, and Cootie Williams joined, his trumpet usually tensely muted, and playing with a degree of passion rather foreign to the smooth fluidity of Goodman groups. Teddy Wilson had already left in 1939, and the rhythm section, always good, was varying constituted in 1940-1; pianists were Basie, Henderson, Guarnieri; and drummers Fatoool, Jo Jones, Tough, always with Bernstein on bass. Guarnieri's playing in particular was always brilliant.

The quality of Goodman's records slumped after 1941 (this possibly coinciding with the death of Christian in early 1942). On Sextet and Trio sides recorded later in the '40s, Goodman's own playing sounded perfunctory, as if he were giving an imitation of Benny Goodman rather than creating original interpretations. Red Norvo played well enough (as on *Liza*), but was hardly satisfying as a substitute for Hampton; in place of the many original compositions of the Hampton-Christian era, Goodman reverted to the repetition of stale standards he had recorded earlier (*After You've Gone*, *I Got Rhythm*, etc.), but now often taken at excessively fast tempo, to the discomfort of all but Goodman himself. The Sextet even fell victim to a disease widespread at this time, whereby proceedings were allowed to come to a complete standstill to permit lengthy bowed-bass interpolations by Slam Stewart.

The Goodman big-band records of the '40s were of little

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jazz interest, being mostly polite dance music extensively featuring solo clarinet. The playing was always musicianly and tasteful, with a pleasant light swing, and the band did usually feature an excellent pianist (variously Powell, Stacy, Rowles). From 1942 on, Goodman's interest in jazz had appeared to decline in the face of his growing attention to his interpretations of symphonic music. His technical mastery of his instrument continued to develop, and came as close to perfection as any instrumentalist has ever achieved. This mastery was fully exploited in his speciality solos with the band, as in his own composition *Tattletale* with its Mozart-concerto mannerisms. C.W.

1940	Till Tom Special	(Sextet)	Columbia
	Six Appeal	"	"
1941	A Smo-o-o-oth One	"	"
	Air Mail Special	"	"
1945	Liza	(Quartet)	"
	Just One Of Those Things	(Sextet)	"
1947	Tattletale	(Band)	Capitol
	Chicago	"	"
	Dizzy Fingers	"	"

GRAY, WARDELL

(IV)

Gray, who was born in Oklahoma City in 1921, was one of the few musicians to arrive during the '40s whose work was acceptable to several schools of jazz. After work with Earl Hines he settled in Los Angeles, playing for Benny Carter, Howard McGhee and Billy Eckstine. In 1947 he took part in some 'Just Jazz' concerts to which he contributed solos that were models of extended improvisation—e.g. the eighteen choruses on *One O'Clock Jump*. These led to his joining Goodman's Sextet later the same year. When this group disbanded in New York in 1948 he worked with both Count

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Basie and Tadd Dameron. The following year saw him with Goodman's reorganized big band and at the end of the decade he returned to Basie.

Like many other tenor saxophonists Gray was inspired by Lester Young, although his tone was warmer and his swing more pronounced. His imagination and technique made him one of the most articulate soloists of his generation and his phrases had a lyrical, blues-inflected angularity in fast tempos and a ripe melodic sense in ballads. Achieving a mature style quite early, he had little cause to alter his mode of expression later. Any developments were in terms of richer invention rather than modified idiom. Were exact classification necessary, he might be described as a right-wing modernist. M.H.

1947	Blue Lou		Modern
	One O'Clock Jump		"
	Coastin' With J.C.	(J. C. Heard)	Apollo
1948	Matter And Mind		Sittin' In
			With
1949	Twisted		Prestige
	Easy Living		"
	Southside		"
	Talk Of The Town	(Al Haig)	Seeco

GREEN, LIL

During the '40s, Lil Green recorded roughly fifty sides for the RCA-Victor company.

She was a typical Negro cabaret and stage performer, singing colourful melodies with a definite blues feeling. Her voice was surprisingly high-pitched, and far from seductive when heard in person. The lively manner in which she delivered a number was typical of Negro performers at that time, and in some ways she anticipated the style of Dinah Washington.

Lil Green's most interesting records were made in 1940-2,

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when she was accompanied by her excellent regular group: Simeon Henry (piano), Big Bill Broonzy (guitar) and Ransom Knowling (bass). As soon as she became better known as an attraction and left the South for New York's city lights, she was backed by larger instrumental groups and her records ceased to be of any real interest.

Y.B.

1940	Romance In The Dark	Bluebird
1941	Country Boy Blues	"
	How Can I Go On?	"
1942	Keep Your Hand On Your Heart	"

GRIMES, TINY

(IV)

Tiny Grimes was born in Virginia in 1915. Originally a pianist, he switched to guitar and joined a group called The Cats And The Fiddle in 1940. Fame came to him during his two years as a member of the Art Tatum Trio (1943-4). Thereafter, he had his own group on New York's 52nd Street, and then toured the Mid-west and Canada with it under the name of The Rocking Highlanders.

Tiny was one of the early masters of amplification as the electric guitar grew in popularity, but he remained essentially a swinging percussionist with a well-controlled, resonant sound. One of the relatively few jazz musicians who continued to use four-string guitar, he had unflagging drive and a marvellous feeling for tempo and the blues.

The first two titles below were with Charlie Parker and Clyde Hart. The following four had John Hardee on tenor, while the last was made with Red Prysock on the same instrument. *Blue Harlem* was inferior to the 1944 Blue Note version which Tiny made under Ike Quebec's leadership. *Profoundly Blue* testified to his affection for Charlie Christian's performance on Ed Hall's 1941 Blue Note record. Sessions made under the names of Art Tatum and Ike Quebec in 1944, and

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under John Hardee's in 1946, also featured Tiny extensively.

S.D.

1944	Tiny's Tempo	Savoy
	Red Cross	"
1946	Flying Home, Part 1	Blue Note
	Tiny's Boogie Woogie	"
1947	Profoundly Blue	Atlantic
	Blue Harlem	"
1948	Annie Laurie	"

HAIG, AL

(IV)

Haig was born at Newark, N.J., in 1923. His first professional work was in Coast Guard bands 1942-4. In 1945 he became very active in New York within the modernist movement, particularly in association with Gillespie. Haig worked with many groups, establishing himself as one of the finest bop pianists and gaining a unique reputation as an accompanist. The extraordinary flexibility of his playing and his seemingly intuitive understanding of all modern soloists from Getz to Navarro singularly fitted him for this role. Getz spoke of him as 'the best accompanist in the business' and he provided the most nearly perfect keyboard support Parker ever had.

In solos Haig showed almost equally remarkable qualities. The character of his improvisation was in many respects diametrically opposite to that of his peer Bud Powell, and they may be said to have represented the two faces of modern piano jazz. That two so different approaches were possible within the framework of bop is a significant indication of the idiom's scope. In contrast to the jagged intensity of Powell's work, Haig's solos had an air of restraint and untroubled lyricism. Even at the fastest tempos every phrase was articulated with sensitivity and unhurried ease, while the melodic invention was fresh and delicate. Although he never abused his phenomenal

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command of the instrument with gratuitous virtuoso displays, his technique and keyboard sense did place an enormous range of pianistic devices at his disposal and his solos had great variety of texture. Several other pianists, among them Duke Jordan, John Lewis and George Wallington, were to parallel Haig's restrained approach, but he was the first to perceive many of the possibilities of the piano in modern jazz.

Haig took part in many recording sessions in the 40's and this, together with his consistency, makes it especially hard to select 'best' solos. He played on a considerable number of the titles mentioned under other artists' names—for example he was on eight of the Getz citations. The following list includes several lesser-known outstanding solos. M.H.

1946	Gussie G	(Dave Lambert)	Keynote
1948	Haig 'N Haig		Jade
	Always		Sittin' In
			With
	Talk A Little Bop		"
1949	Tomorrow		Vogue
	Go	(Fats Navarro)	New Jazz
	Sweet Lorraine	(Wardell Gray)	"

HALL, EDMOND

(14)

Born in Louisiana in 1901, Edmond Hall had a typical New Orleans background as a clarinet player, working with such legends as Jack Carey and Buddy Petit. He first went to New York in 1928 with a big band and eventually played clarinet and baritone in Claude Hopkins's fine group from 1930 to 1935. Recognition, however, was slow in coming. In 1937, while playing New York's Savoy Ballroom in Billy Hicks's little band, he was heard by Helen Oakley, then recording supervisor for Irving Mills. She was responsible for Hall playing on three dates with small studio combinations under Frank Newton's leadership. The resulting records brought him

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strikingly to the attention of the jazz public. From then on he played only in small bands, which he preferred to do. He was with Red Allen 1940-1, Teddy Wilson 1942-4, and subsequently led his own group for most of the decade.

Hall was a clarinetist with an unusual sound and style of his own. He still played Albert system, but he had obviously heard and been impressed by Benny Goodman during the 30's. (He named Goodman and Shaw as his favourite clarinetists in 1945.) He adapted the Goodman phrasing to a basically New Orleans mode of expression. The kind of trumpet-style clarinet he then played retained a characteristic growl from the past and was well attuned to conceptions of 'hot' jazz then prevalent. His playing was at its most lyrical in the lower register, but he always showed good rhythmic feeling, and his easy, innate flow of ideas stood him in good stead.

He recorded extensively during this decade, but records made under his own name adequately illustrate his artistic capacity. The 1941 Blue Notes featured him with Charlie Christian, Meade Lux Lewis and Israel Crosby. On the 1943 Commodores, he was in the good company of Emmett Berry, Vic Dickenson, Eddie Heywood and Sidney Catlett. The 1944 Blue Note session had an odd instrumentation of trombone (Benny Morton), baritone (Harry Carney), clarinet and rhythm, but the results were more than interesting. This was one of pianist Don Frye's rare recording dates. The three Continentals were by Hall's regular Café Society group and featured neat little arrangements (by Irving Randolph and Ellis Larkins), fine drumming by Jimmie Crawford, and good solos by Randolph and Henderson Chambers, as well as by Hall. Ellis Larkins's piano strongly resembled the now-familiar style of Erroll Garner. S.D.

1941	Jamming In Four	Blue Note
	Celestial Express	"
1943	Night Shift Blues	"

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1943	Downtown Café Boogie	Commodore
	Uptown Café Boogie	"
	Coquette	"
1944	Steamin' And Beamin'	Blue Note
	It's Been So Long	"
	I Can't Believe That You're In Love	"
	With Me	"
1945	Big City Blues	Continental
	Ellis Island	
	Continental Blues	
	Face	

HAMPTON, LIONEL

(II, IV)

Lionel Hampton left Benny Goodman in 1940 and formed his own orchestra in September. Well received, it was securely established as one of the most exciting and popular big bands following the enormous success of its 1942 recording of *Flying Home*. Illinois Jacquet's tenor solo on this version was widely copied and eventually came to be played by the whole sax section as a unit. Arnett Cobb, an equally fervid tenor player, took Jacquet's place and continued the aerial tradition on *Flying Home, No. 2* (1944). This number became so identified with Lionel that it remained the *pièce de résistance* of his every performance in this and the next decade.

The band specialized in powerfully rhythmic numbers at walking tempos with the off-beat heavily accented. Never notable for finesse, it would often open quietly and build, via the reiteration of spell-binding riffs, to tremendous shouting climaxes. This musical climate was admirably suited to ted leader's dynamic personality and, although he still create beautiful improvisations on slow melodic themes, he was able to indulge in rhythmic extravagances on piano, drums and vibes that frequently took the band and audiences over the borders of frenzy.

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Hampton was most ably assisted by the piano and arrangements of Milt Buckner (q.v.) until 1949, and the band always included outstanding musicians, some of whom did not receive full recognition until the next decade. Besides the two tenor stars already mentioned, the sax section featured at different times Marshall Royal, Dexter Gordon, Earl Bostic, Al Sears, Charlie Fowlkes, Johnny Griffin, Jay Peters, Bobby Plater, Jerome Richardson and Curtis Lowe. Among the trumpets were Ernie Royal, Joe Newman, Al Killian, Cat Anderson, Snooky Young, Wendell Cullley, Emmett Berry, Joe Wilder, Kenny Dorham and Ed Mullens. Trombones included Fred Beckett, Al Hayse, Britt Woodman, Al Grey and Benny Powell. Billy Mackel, one of the greatest exponents of electric guitar, was in the rhythm section for four years, and bassist Charlie Mingus (1947-8), who was featured in his own composition, *Mingus Fingers*, made his record debut with this band. Dinah Washington joined the band in 1943 as vocalist and launched out therefrom in 1946 on her climb to fame as a single.

Of the titles listed below, those of 1940 were from Hampton's last Victor-sessions with small groups. The first three were made with the King Cole Trio, Lionel playing drums on *Jack The Bellboy*, piano on *Central Avenue Breakdown*, and vibes on *Blue Because Of You*. The fourth title was with pianist Marlowe Morris and guitarist Teddy Bunn. Dinah Washington sang on *Blow Top Blues*, and Lionel's improvisation on the 1946 concert recording of *Stardust* was one of his greatest achievements. The first version of *Hamp's Boogie Woogie* featured him duetting with Buckner, and the second with Albert Ammons. The other titles gave a good impression of the band's powerful ensemble, its soloists and remorseless tempos. All nine members of the brass section solo on *Rockin' In Rhythm*. S.D.

1940	Jack The Bellboy	Victor
	Central Avenue Breakdown	"

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1940	Blue Because Of You	Victor
	Pigfoot Sonata	"
1942	Flying Home	Decca
1944	Loose Wig	"
	Chop Chop	"
	Flying Home, No. 2	"
	Hamp's Boogie Woogie	"
	Flying Home, 2 Parts	V-Disc
	I Wonder Boogie	"
	A Million Dollar Smile	Decca
	The Lamplighter	"
	Overtime	"
	Tempo's Boogie	"
	Vibe Boogie	V-Disc
	Screamin' Boogie	"
1945	Blow Top Blues	Decca
	Beulah's Boogie	"
1946	Rockin' In Rhythm, 2 Parts	"
	Air Mail Special, 2 Parts	"
	Adam Blew His Hat	"
	Hamp's Walkin' Boogie	"
	How High The Moon	"
	Stardust (Gene Norman 'Just Jazz' Concert)	"
1947	Hamp's Got A Duke	"
	Goldwyn Stomp	"
	Giddy Up	"
	Mingus Fingers	"
	Muchachó Azul	"
	Midnight Sun	"
1949	Chicken Shack Shuffle	"
	Hamp's Boogie, No. 2	"
	Wee Albert	"

ON RECORDS

HARDEE, JOHN

Born in Texas in 1918, John Hardee was a fine blues player, like several other tenors from that state (hear *Hardee's Partee*). His style was quite individual, but his full tone and sinuous phrasing somewhat recalled Chu Berry's. At slow tempos, as on *What Is This Thing Called Love?*, there was also a resemblance to Ben Webster's style. Hardee was a swinging musician with a good lyric flow, and although not notably inventive, he was always a pleasure to hear. He made his first records, for Blue Note, shortly after coming out of the Army, one of his early titles being *Nervous From The Service*. He also recorded with Tiny Grimes (q.v.) and Dicky Thompson. Grimes is heard on the first three titles below, Jimmy Shirley on the other two, and Sidney Catlett on all. S.D.

1946	Tired	Blue Note
	Hardee's Partee	"
	Idaho	"
	What Is This Thing Called Love?	"
	River Edge Rock	"

HARRIS, BENNY

(IV)

Although not an impressive soloist, Harris was a notable figure in the development of modern jazz. Born in New York City in 1919, his original instrument was the French horn and he took up the trumpet in 1937, joining Tiny Bradshaw's band two years later. In the early '40s he was in the Earl Hines band that also included Parker and Gillespie, and he frequently sat in at Minton's. On leaving Hines he worked for a number of prominent leaders including Don Redman, Coleman Hawkins and Benny Carter. Harris's muted solos resemble Gillespie's closely both in sound and phrasing, while his somewhat rough-toned open work, though guided by the same influence, has an

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occasional touch reminiscent of Navarro. His ideas ran along similar lines to theirs, but he lacked the technical facility to express himself as freely. Perhaps his most valuable contributions to the movement were the compositions *Ornithology* and *Little Benny*. M.H.

- | | | | |
|------|------------------------------|--------------|-------|
| 1944 | Dee Dee's Dance ¹ | (Clyde Hart) | Savoy |
| 1946 | How High The Moon | (Don Byas) | " |

HARRIS, WYNONIE

This young, impetuous and skilful blues-shouter, after performing with the Lucky Millinder and Lionel Hampton bands, rose quickly to short-lived fame. He was much over-rated at the time, although his vitality—close to brutality—often resulted in very swinging performances.

The overall impression of his recordings is of musical roughness. In the titles mentioned, the accompaniment is superior to the average—the first having some of the best tenor by Illinois Jacquet ever recorded, the other two being with small Hampton groups. And perhaps because of the good general atmosphere, Wynonie himself was quite enjoyable.

- | | | |
|------|-----------------------|-----------|
| | | Y.B. |
| 1945 | Here Comes The Blues | Apollo |
| | In 'The Evenin' Blues | Hamp-Tone |
| | Good Morning Blues | " |

HART, CLYDE

Hart, a transitional figure in the development of modern

¹ The reverse of some copies of this record (Savoy 598), although labelled *Little Benny* by Hart's Hot Seven, were in fact pressed with *Mel's Riff* by Herbie Fields's Swingsters, a group including neither Harris nor Hart.

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jazz, was born in 1910 at Baltimore, Md., and made his first recordings in 1936 with Henry Allen and Sharkey Bonano. In the following years he recorded with some of the most prominent musicians of the time, including Chu Berry, Roy Eldridge and Billie Holliday, as well as working with Stuff Smith. His solo on Lionel Hampton's *Shufflin' At The Hollywood* (Victor) was an outstanding example of his very personal work during that period. His conception was already markedly different from that of most pianists of the time and when, in the early 40's he began to frequent Minton's, his style took on a more positively modernist cast. Oscar Pettiford spoke of him as the first pianist to play in the modern style fluently. Hart contributed solos of quality to Tiny Grimes's *Red Cross* and *Tiny's Tempo* (Savoy)—a session that also included Parker—and his capability in the bop rhythm section could be judged from Gillespie's *Groovin' High* and *Dizzy Atmosphere*. During 1944-5, the last two years of his life, Hart made a number of recordings under his own name, and among them should be noted *I Want Every Bit* and *Four F Blues* (Continental) which contained good work by Gillespie and Parker respectively.

M.H.

HAWKINS, COLEMAN

(I, II, IV)

On his return from Europe in 1939, Coleman Hawkins had organized a nine-piece band with which, in October, he recorded *Body And Soul*. This famous performance came about almost by chance at the end of a session, and at the recording supervisor's insistence. 'I didn't want to play it at all,' Hawk confessed many years later, 'so I just played it through once and made up the ending when I got to it.' Released in 1940, it proved the biggest success he ever had. 'That's the one record I don't understand,' he has also said. 'It's the first and only record I ever heard of that all the squares dig as well as the jazz people.' It was also the record which served notice on the

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jazz world at large that Hawk's long absence in Europe had by no means impaired his inventive power and artistry.

He formed an excellent big band in 1940 which included musicians like Tommy Stevenson, Sandy Williams and J. C. Heard, but it was not commercially successful and after it broke up he played only with small combinations. He took part in several Jazz At The Philharmonic tours and went to Europe in 1948 and 1949. He recorded extensively throughout this decade and remained a major influence on tenor playing despite the fashion for the style and thinner tone of Lester Young. His imagination, sense of form, rhythmic feeling and technical command were not excelled, if even equalled, by any of the numerous new tenor stars who arose during this period. His big, warm sound remained the ideal for the interpretation of slow ballads, while on numbers at faster tempo he introduced a reedy buzz which gave an exciting bite to his tone. This was widely imitated, but often, unfortunately, without his taste and control.

Gifted with an exceptional ear for harmony, Hawk was intrigued by the bop experiment. His first Apollo date in 1944 is often referred to as the first formal bop session. On this, and on another the following week, he employed Dizzy Gillespie, Vic Coulsen, Leo Parker and Max Roach. Later in the year, Thelonious Monk made his first records—as a member of the 'Coleman Hawkins Quartet'. Hawk felt and understood the significance of 'modern' changes, and was able to incorporate them in his style without loss of continuity or personality.

The first of the records listed below was made with the short-lived big band, all the others with studio groups. *Sweet Lorraine* and *Make Believe*, on which he was accompanied by Eddie Heywood and Teddy Wilson respectively, were serenely relaxed performances. On *Three Little Words*, he followed three other famous sax soloists—Don Byas, Harry Carney and Tab Smith—and, as always in such circumstances, left no doubt in the listener's mind as to whose was the greatest

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artistry. *I'm Through With Love* amusingly contrasted his deep, reflective approach with Vic Dickenson's scathingly unsentimental statements. *Picasso*, played entirely without accompaniment, was both a formidable feat of virtuosity and a remarkable flight of the imagination. The last title was made in Paris with some very cool company, but Hawk 'talked' with all his customary authority. Other of his outstanding performances are considered under All Star Bands, Count Basie and Cozy Cole.

S.D.

1940	Rocky Comfort	Okch
1943	Voodte	Signature
	How Deep Is The Ocean?	"
	Stumpy	"
	Sweet Lorraine	"
	The Man I Love	"
1944	Yesterdays	Apollo
	Flamethrower	Keynote
	Night And Day	"
	Rainbow Mist	Apollo
	Three Little Words	Keynote
	Make Believe	"
	Step On It	Manor
	Recollections	Joe Davis
	Thanks For The Memory	Continental
1945	Stuffy	Capitol
	I'm Through With Love	"
	It's The Talk Of The Town	"
1946	You Go To My Head	Sonora
	Say It Isn't So	Victor
	Indian Summer	"
1948	Picasso	Clef
1949	Bean's Talking Again	Vogue

HAWKINS, ERSKINE

(II, IV)

Tuxedo Junction, as created by the Erskine Hawkins orchestra, was a big record hit of 1939. Largely due to this, the group entered the '40s as one of the most popular big bands in the field, and it was one of the few still in existence at the end of the decade. The leader's trumpet playing earned him the nickname of 'Irksome' from American record critics. From a jazz viewpoint this was not altogether unjust, but his banal high-note excursions appealed to the public. The band as a whole, however, was always an interesting one. A favourite at New York's Savoy ballroom, its instrumentals were usually notable for their good tempos. Precision was not its strong point, but it invariably contained good musicians as well as capable arrangers like Sammy Lowe (*Bicycle Bounce*, *Holiday For Swing*), Avery Parrish (*Rifftime*), Bill Johnson (*Uncle Bud*) and Bobby Smith (*Tippin' In*). An early tendency to imitate the Lunceford style gradually disappeared.

Pianist Avery Parrish was responsible for the band's second big record hit, *After Hours*. This superbly dramatic blues performance was virtually a piano solo with orchestral accompaniment, as also was its successor, *Black Out*. Because of a serious accident, Parrish was compelled to retire in 1944. He was replaced by Ace Harris, a very able soloist and accompanist, whose style, however, somewhat lacked individuality. Harris was followed by Dan Michael in 1947, and Dan was heard in his own composition, *Lazy Blues*.

Julian Dash was heard on tenor throughout the whole decade. His swinging, unpretentious, but very musical style can best be likened to Chu Berry's. He was frequently backed by very effective brass riffs. Heywood Henry also soloed throughout the period, on clarinet in an elegant, Bigard-like manner (*Rose Room*) and, in the later '40s, on baritone in a powerful, driving style (*Cornbread*, *Texas Hop*). Bobby Smith replaced Bill Johnson on alto in 1944 and was much featured in theme

statements, for which his bold tone and uncomplicated phrasing were well suited. Up to 1942, the more rewarding trumpet solos were played by Dud Bascomb, and subsequently by Bobby Johnson. The latter employed mutes artistically and showed a considerable gift for 'growl' effects. Trombone soloists were Bob Range (*Norfolk Ferry*), Dicky Harris (*Uncle Bud*) and Matthew Gee (*Needle Points*, *Cornbread*). Gee later became involved in the bop movement. The one consistent element in the rhythm section for all ten years was the bass of Lee Stanfield. Lee was featured in a duet with Ace Harris, *à la* Ellington-Blanton on *Sneakin' Out*.

Erskine Hawkins's record output has been largely neglected by jazz critics and public. While its completely satisfying performances are few, almost all of its instrumentals warrant attention from one aspect or another.

S.D.

	Dolomite	Bluebird
1940	Gabriel Meets The Duke	"
	Midnight Stroll	"
	Junction Blues	"
	After Hours	"
	Norfolk Ferry	"
	Put Yourself In My Place	"
	Rifftime	"
1941	Uncle Bud	"
	Black Out	"
	Shipyard Ramble	"
1942	Bicycle Bounce	"
	Bear Mash Blues	"
1945	Tippin' In	Victor
	Holiday For Swing	"
1946	Sneakin' Out	"
	Haw's Boogie	"
	Sammy's Nightmare	"
1947	Coast To Coast	"

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1947	Lazy Blues	Victor
	Needle Points	"
	Rose Room	"
1948	Cornbread	"
1949	Texas Hop	"
	Beale Street Blues	"
	Aunt Hagar's Blues	"
	Memphis Blues	"

HAYNES, ROY

(IV)

Haynes was born at Roxbury, Mass., in 1926 and his first engagement of note was with Pete Brown in Boston. He went to New York in 1944 and worked with Luis Russell 1945-7 and Lester Young 1947-9. In the relatively small numbers of records he made in the '40s Haynes showed himself to be one of the finest modern drummers, comparable to Clarke and Roach. He met the demands of the bop rhythm section with resourcefulness and his playing displayed an attacking sense of swing. Particular imagination was shown in his punctuation of solos. Haynes was at his best in the Bud Powell Modernists date for Blue Note and Wardell Gray's *Southside/Twisted* session, both of 1949. M.H.

HEARD, J. C.

Born in Ohio in 1917, J. C. Heard acquired a considerable reputation in Detroit before working with Teddy Wilson, Coleman Hawkins and Benny Carter. He took Cozy Cole's place in the Cab Calloway band during 1942. After leaving Cab in 1945, he led his own small group for a couple of years and then freelanced. His original inspiration was Chick Webb and at medium tempos his playing had a similar forceful beat. Accentuations resembling those of Jo Jones were also a feature of his style before, he has said, he ever had the opportunity of

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hearing Jo. Later, as the 1947 record below shows, he absorbed enough of the bop idiom to introduce those percussive explosions so aptly described as 'bombs'.

Heard's 1946 sextet originally included Dickie Wells, whose composition and arrangement *The Walk* stayed in the repertoire when Dicky Harris took his place. On this intriguing performance at drag tempo, and on Budd Johnson's *Heard But Not Seen*, Harris's bold trombone solos were Wellian in their conception. Budd Johnson's exciting tenor was strikingly featured on the first three titles. On the fourth, Heard headed an entirely different group that included Al Haig, Wardell Gray, Benny Green and Joe Newman, the last two of whom took solos on trombone and trumpet respectively. S.D.

1946	The Walk	Continental
	Heard But Not Seen	"
	Bouncing For Barney	"
1947	This Is It	Apollo

HENDERSON, HORACE

Younger brother of Fletcher Henderson, and sometimes known as 'Little Smack', Horace was born in Cuthbert, Georgia, in 1904. He became a bandleader in 1927 and at one time had in his employ musicians like Rex Stewart, Benny Carter and Freddy Jenkins. In 1931 Don Redman took over his band for an engagement at Connie's Inn, while Horace continued to act as pianist and arranger. Towards the end of the '30s, he organized a big band in Chicago which enjoyed some success, although his achievements always tended to be overshadowed by those of his brother. During 1940, he made about a score of records, the best of which are cited below. *Chloe* and *Ain't Misbehavin'* are showcases for Emmett Berry's trumpet; Ray Nance's fiddle is heard to advantage in *Kitty On Toast*; and Dewitt 'Debo' Mills from Omaha, then reputed

to be 'the best drummer west of Kansas City', also anticipates by some years the *Caldonia* of Louis Jordan and Woody Herman in his vocal on *You Don't Mean Me No Good*.

An attractive pianist, Henderson played a spare, attacking style that bore more than a little resemblance to that of Earl Hines. His arrangements were similar to those of his brother in their lucidity and effective use of softly rifling saxes, and they were played by many famous bands besides his own and Fletcher's, among them those of Claude Hopkins, Vernon Andrade, Don Redman, Earl Hines, Benny Goodman, Charlie Barnet, Ben Pollack, Jimmy and Tommy Dorsey. His bands were also nurseries of talent and many famous musicians graduated from them. After service in the Army, the decline in big-band fortunes resulted in more varied work for him. He was accompanist to Lena Horne for two years. He had the house band at the Million Dollar Theatre in Los Angeles for another two years. He ended the decade with a quartet in a somewhat obscure Chicago lounge.

S.D.

1940	Kitty On Toast	Vocalion
	Shufflin' Joe	"
	Swingin' And Jumpin'	"
	Chloe	Okeh
	Turkey Special	"
	Ain't Misbehavin'	"
	You Don't Mean Me No Good	"

HERMAN, WOODY

(IV)

The 'band that plays the blues', the Bob-Crosby-styled outfit that Herman had led with minor success since 1937, was transmogrified by a succession of personnel changes in 1943-4. Prominent among the new additions were Chubby Jackson, Neal Hefti, Ralph Burns, Bill Harris, Flip Phillips and Dave Tough, and by mid-'44 Herman found himself with a group of young musicians who played in a markedly different and more

modern style. Within a very few months the new band had developed into a co-ordinated group with extraordinarily unified ensemble playing and a magnificent swing. The new style seemed to owe its development largely to the ideas of the twenty-two-year-old pianist and arranger Ralph Burns; the swing was inspired by the superb drumming of Dave Tough.

The first records by the new band (which later became known as the First Herd) were made in February 1945; and the controlled power and precision shown in this group of compositions created especially by and for the band caused a sensation. The ensemble precision of the five-man trumpet team in particular was unprecedented (as for instance in the famous upward glissandi for trumpets in *Goosey Gander*). The arrangements wholly avoided the pitfall of pretentiousness into which Kenton tumbled, and managed to retain a light approach often even deliberately humorous or burlesque in character (*Goosey Gander*, *Caldonia*, *Your Father's Mustache*), a characteristic feature also of Bill Harris's trombone playing (e.g. *Fan It*).

The band's soloists were unfortunately not the equal of its collective powers. The best solo work came from Bill Harris, and Chubby Jackson's fast-walking bass; Flip Phillips (tenor) also played very well, but the band never found a satisfactory trumpet soloist. Woody Herman himself had never been accounted an outstanding instrumentalist, and he now played in an older manner foreign to the rest of the band; but he could play fair imitation Bigard and good imitation Hodges, and it is a measure of the ineffectiveness of the other soloists that Herman was by no means outshone.

In spite of the lack of good soloists, the unique drive of the First Herd of 1945-6 earned it its place among the great jazz bands, and it has strong claims to be considered the best large white group of all time. It is certain that one has to look back ten years to the Crosby band or twenty years to the Goldkette band to find a rival claimant.

The band lost much of its impetus with Dave Tough's

departure in September 1945. 1946 was chiefly notable for Ralph Burns's *Summer Sequence*, a three-movement suite which explored the band's tonal possibilities in calm and relaxed mood; and Igor Stravinsky's *Ebony Concerto*, written for the band, which was impeccably recorded under the direction of the composer in August 1946. In 1946 also there were recorded some outstanding sides by the Woodchoppers, a nine- or ten-piece contingent which now featured the vibes of Red Norvo (whose inclusion in place of Marjorie Hyams was the only advance over the 1945 band).

The First Herd broke up in December 1946. Herman formed a completely new band in September 1947, the Second Herd, which was to last until 1949. The new band played in a generally similar style to the First Herd, and featured some of the same numbers, but it also made a feature of the 'Four Brothers' saxophone line-up of Stan Getz, Zoot Sims, Herbie Steward (tenors) and Serge Chaloff (baritone). Getz was featured in *Early Autumn*, a sequel to the *Summer Sequence* composed by Ralph Burns. The band, however, lacked the astonishing impetus and originality which earned Woody Herman and the First Herd their brief moment of glory. c.w.

1945	Goosey Gander	Columbia
	Bijou	"
	Woody Herman's Apple Honey	"
	Northwest Passage	"
1946	Sidewalks of Cuba	"
	Summer Sequence	"
	Steps (Woodchoppers)	"
	Fan It	"
	Igor	"
1947	Four Brothers	"
	Early Autumn	"
	Keen And Peachy	"
1948	Lemon Drop	"
1946		

HEYWOOD, EDDIE

Born in Georgia in 1915, the son of a well-known ragtime musician, pianist Eddie Heywood came into jazz prominence in 1939 when he joined Benny Carter, on whose 1940 records of *Fish Fry* and *Sleep* he was first widely heard. He formed his own little group in 1943 and enjoyed considerable success until 1947, when paralysis of the hands forced him to quit music temporarily. His *Begin The Beguine* was a big hit of 1944, mainly due to the simple, recurrent figure he played in the bass. This led him to a more specialized and commercial style, one which soon cloyed for jazz followers. At his best, however, he was an enjoyable soloist and accompanist with a rolling swing and the seeming ability to get good tone from the piano. His accompaniment to Billie Holiday's *I Love My Man* (Commodore) showed real feeling for the blues idiom. Until he came to take the major role on piano, the neat little routines of his sextet were wittily distinctive. Vic Dickenson, of the 'vocalized' trombone style, made a vital contribution and was heard on all the records cited below.

After a deceptively 'classical' piano introduction to *Carry Me Back To Old Virginny*, Vic and Lem Davis played a low-down paraphrase of the melody while Doc Cheatham improvised above them. The whole conception was very derogatory to 'Old Virginny'! *You Made Me Love You* was a showcase for Vic's horn—by turns comical, scornful and rude—and an utterly convincing instrumental expression of that line in the lyric which said he 'didn't want to do it'. *Pom Pom* was another of this fascinating trombonist's masterpieces. s.d.

1944	'Tain't Me	Commodore
	Carry Me Back To Old Virginny	"
1945	Coquette	Decca
1946	Pom Pom	"
	You Made Me Love You	"

HINES, EARL

(I, II, IV)

Artistically, the period 1939-40 was the zenith of Earl Hines's career as leader of a big band. His group was blowing with enthusiasm an exciting book written by Budd Johnson, Jimmy Mundy, Buster Harding, Edgar Battle and Franz Jackson. The rhythm section, with the great Alvin Burroughs on drums, Quinn Wilson on bass, Claude Roberts on guitar, and Earl himself on piano, was one to challenge Basie's. 1940 was the year Earl first recorded his greatest success, *Boogie Woogie On St Louis Blues*, a conception that had originated quite spontaneously during a public performance. Singer Billy Eckstine, who had joined the band in 1939, steadily grew in popularity and contributed to its fame. *Jelly, Jelly*, a striking blues performance recorded at the end of 1940, was his first big hit.

During 1943, the band became a haven for some of the musicians who were to be prominent in the bop movement, among them Charlie Parker and Dizzy Gillespie. 'We had,' Earl has said, 'to play many shows that involved difficult sight reading and some highly technical playing. Charlie, Diz and the others would always be practising their exercises to keep up. Soon they'd be inserting a lot of passages from their technical exercises into their jazz.' Owing to the union ban on recording during that time, no records of this group were made, but the effect of these experimentalists on Earl's policy was negligible, for his 1945-6 records showed virtually no change in character.

Just when the problems confronting big bands were at their worst, Earl was seriously injured in a Texas automobile accident. Undaunted, he proceeded in 1947 to realize an old ambition. He took over the El Grotto Club in Chicago and featured concert presentations, mostly arranged by Bugs Roberts, but with assistance from Tadd Dameron. French horns, oboes, flutes and six girl fiddlers were employed, but the

venture proved commercially disastrous. The following year, to the joy and surprise of much of the jazz world, he joined Louis Armstrong's All Stars, with which group he twice visited Europe.

Several of the records listed below were piano solos, but even on those by the band, Earl usually provided the major thrill, emerging from stormy ensembles to create an electric kind of excitement no other pianist ever equalled in similar contexts. It was not a matter of virtuosity, but of an instantaneous dominance of personality such as Coleman Hawkins achieved in his solos with Fletcher Henderson, and Johnny Hodges with Duke Ellington. His drive and imagination showed no sign of flagging.

The Hines flair for talent was notably demonstrated during this period. Old associates left him and were replaced, the band broke up and re-formed, but all the time he continued to introduce new and interesting musicians. Among these might be mentioned Bob Crowder, Franz Jackson, Wardell Gray, John Ewing, Gerald Valentine, Benny Green, Freddy Webster, Shorty McConnell and Willie Cook. Other than Earl himself, the eighteen-piece band of 1945-6 contained only one member of that of 1942—Scoops Carry. Singer Sarah Vaughan made her professional debut with the 1943 band, but did not record with it because of the ban.

The 1949 sessions, from which the last five titles below derived, were made in Paris. Earl was joined by Buck Clayton and Barney Bigard on the second, and delivered an infectious scat vocal on the last. For other important Hines performances, refer to Sidney Bechet, Cozy Cole and Charlie Shavers.

S.D.

1940	Boogie Woogie On St Louis Blues	Bluebird
	Deep Forest	"
	Number 19	"

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1940	Child Of A Distorted Brain	(piano solo)	Bluebird
	Call Me Happy		"
	Topsy Turvy		"
	You Can Depend On Me		"
	Tantalizing A Cuban		"
	Jelly, Jelly		"
	Comin' In Home		"
1941	On The Sunny Side Of		
	The Street	(piano solo)	Victor
	My Melancholy Baby	"	"
	Yellow Fire		Bluebird
	The Father Jumps		"
1942	Second Balcony Jump		"
	Stormy Monday Blues		"
1946	Spooks Ball		Jazz
	Let's Get Started		Selection
	Blue Keys		"
	Throwing The Switch		"
1949	Snappy Rhythm	(piano solo)	Royal Jazz
	Night Life In Pompeii		"
	Honeysuckle Rose	(piano solo)	"
	Sugar	"	"
	Singin' For My		"
	French Brother	"	"

HINTON, MILT

(IV)

Born in Mississippi in 1910, bassist Milt Hinton spent his formative years in Chicago and gained his first professional experience with Erskine Tate. In 1936 he joined Cab Calloway, with whom he stayed for fifteen years. Milt's big sound, imaginative choice of notes, and fine swinging beat, rapidly brought him recognition as one of the two or three outstanding

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musicians on his instrument. Two of Calloway's records were showcases for his talent: *Pluckin' The Bass* (1939), *Ebony Silhouette* (1941). He recorded frequently with studio groups during this decade. The records below were made under his own name with a contingent from the Calloway band consisting of Jonah Jones, Keg Johnson, Hilton Jefferson, Sam Taylor, Dave Riviera and Panama Francis. s.d.

1946	Just Plain Blues	Staff
	Oo-La-Fee	"
	And Say It Again	"

HODGES, JOHNNY

(I, II, IV)

Johnny Hodges, the great master of the alto sax, remained an invaluable member of the Duke Ellington band throughout the decade and continued to record with small units drawn from its ranks. These records showed off to advantage his exceptional melodic gifts, not merely as a soloist, but as a composer and the creator of singing, swinging riffs. Johnny's *forte* had always been the blues, but during this period Billy Strayhorn wrote several gorgeous numbers, such as *Day Dream*, *Passion Flower*, *A Flower Is A Lovely Thing* and *Charlotte Russe*, which presented him in a rather sugary and sentimental ballad climate. The artistry applied by Johnny made them popular, but their essential sweetness was somewhat inimical to jazz interpretation.

The rhythm section on the Bluebird records listed below consisted of Duke Ellington, Jimmy Blanton and Sonny Greer. On the others, Billy Strayhorn and Oscar Pettiford took the places of Duke and Blanton, and trombonist Wilbur De Paris drummed in Greer's stead on the Sunrise titles. The trumpets heard were Cootie Williams (1940), Ray Nance (1941), Taft Jordan (1947) and Hal Baker (1948). *That's The Blues*, *Old Man* was one of the last, and best, of Johnny's recorded appearances on soprano sax. s.d.

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1940	Junior Hop	Bluebird
	That's The Blues, Old Man	"
	Good Queen Bess	"
1941	Going Out The Back Way	"
	Things Ain't What They Used To Be	"
	Squatty Roo	"
1947	Frisky	Sunrise
	Longhorn Blues	"
	Far Away Blues	"
1948	A Little Taste	Meicer

HOLIDAY, BILLIE

(II, IV)

By 1940, records made under her own name and Teddy Wilson's had established Billie Holiday as the preferred female singer of most of the jazz world. The influence of Lester Young continued to be felt in her phrasing, but she remained supremely natural and herself at all times. Sincerity was the keynote of her genius and it was always vitally apparent on those numbers where the pathos of the lyrics matched that of the music itself. Then Billie would convince any listener that what she sang was true. Her musical sensitivity matched her sincerity. Her voice had a searing, rhythmic quality of the kind then still referred to as 'hot', and probably more of it than any other singer since Bessie Smith.

She worked chiefly as a single in nightclubs during this decade. Her mounting popularity led to a wide variety of supporting units for her record sessions, including strings to meet the popular conception of settings appropriate to the big entertainer, but her own preference remained for jazzmen like Lester Young, Buck Clayton, Teddy Wilson and Johnny Hodges. 'I prefer to work with musicians who can play something pretty while I'm singing without getting in my way,' she was to tell Max Jones of *Melody Maker* some years later. She was able, nevertheless, to triumph over the occasionally

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incongruous accompaniments inflicted on her during this period.

Of the records chosen, the two from 1940 were in the pattern previously established. The first was a torch song by one of her closest friends at that time, Irene Wilson, the composer of *Some Other Spring*. An excellent rhythm section, and solos by Teddy Wilson, Lester Young and Roy Eldridge contributed to a matchless performance on the second. The two Commodores were from a successful session on which she was very sympathetically supported by Eddie Heywood, John Simmons and Sidney Catlett. *Lover Man* (one of her biggest hits), *My Man*, *Porgy*, *You're My Thrill* and *Crazy He Calls Me* were songs she obviously felt deeply, and the interpretations were more ambitious and dramatic. On *Ain't Nobody's Business*, admirably accompanied by a big band under Buster Harding's direction, she temporarily returned to an older type of material and routine, and sang with her former verve and defiance. Similarly on *Do Your Duty*, a number identified with Bessie Smith, she sang with Bessie's spirit but avoided the pitfall of open imitation.

S.D.

1940	What Is This Going To Get Us?	Vocalion
	Laughing At Life	"
1944	She's Funny That Way	Commodore
	I Love My Man	"
	Lover Man	Decca
1946	Do Your Duty	"
1948	My Man	"
	Porgy	"
1949	Ain't Nobody's Business If I Do	"
	You're My Thrill	"
	Crazy He Calls Me	"

HOOKER, JOHN LEE

(IV)

One of the most original and genuine blues performers of the

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latter part of jazz history, Hooker began his professional career only in the late '40s. For this reason he will be dealt with in more detail in Volume IV.

Let it be said here that his singing and guitar playing were among the most significant contributions to blues art subsequent to what might be called the 'classic' period. Y.B.

1948	Hobo Blues	Modern
	Whistlin' And Moanin' Blues	"
1949	My Baby's Got Something	Sensation
	Little Boy Blue (alias Johnny Williams)	Gotham

HOPKINS, SAM LIGHTNING

(IV)

Lightning Hopkins was an exceptional artist in that, out of nearly a hundred sides that he cut during the late '40s, there was not one indifferent record. Born in Centerville, Texas, on March 15th, 1912, he made an early debut as a wandering musician, principally around Houston in the same state. During his first professional years, he also played the guitar for his singing cousin, Texas Alexander. He made his first records in Houston in 1946. After this he went to Los Angeles, Chicago and New York, but Houston remained his home base. From the very beginning of his recording career, Hopkins established himself as one of the greatest and most authentic of blues singers and guitarists. His style was primitive, with the roughness of such artists as Blind Lemon Jefferson. He especially excelled in the very slow type of blues and from that point of view it could be said that his work lacked variety, although he sometimes recorded superb guitar solos of boogie-woogie. This lack of variety was purely superficial and non-existent for those who appreciated genuine blues.

Hopkins was rich in invention, varying his vocal inflexions—and a warm, rich voice it was by itself—and matching his intriguing guitar accompaniment perfectly. Like most artists

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of this type, he sang his own blues, sometimes based on 'classics' of the repertoire (*How Long*, etc.), and he often scorned the strict form in favour of pure expression. Y.B.

1946	Baby, Please Don't Go	Gold Star
	Automobile	"
	Walking Blues	"
1947	Short Haired Woman	Aladdin
	Honey, Honey Blues (Honey Babe)	"
1948	My California	"
1949	Long Way From Texas	Sittin' In With
	New Short Haired Woman	"
	Freight Train Blues	"
	New Worried Woman Blues	"

HUMES, HELEN

(I, II, IV)

Helen Humes left Count Basie in 1942 and, apart from some engagements at New York's Café Society, subsequently worked chiefly as a single in California, where in 1945 she scored a great success with a frantic, up-tempo blues called *Be-Baba-Leba*. This was, however, by no means the type of material best suited to the pretty, unaffected quality of her voice, nor to her easy, rhythmic sense, and its popularity may well have done her musical reputation harm in some quarters. Certainly, as infrequent records continued to show, she remained one of the finest, one of the most naturally endowed singers in jazz.

Her treatment of blues, as on the first two records below, was relaxed in delivery, yet full of conviction. Her performances of beautiful tunes like the famous *Blue And Sentimental*, Red Callender's *Please Let Me Forget* (later encountered as *Pastel* by Erroll Garner in 1947), and Ram Ramirez's *Mad About You* were full of soul and showed great feeling for the lyrics.

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And as a rhythm singer, she proved on *They Raided The Joint* and *Flippity Flop Flop* that she had few if any superiors of either sex. On the last four titles listed below, she was expertly accompanied by a little band which included Buck Clayton, John Hardee, Walter Page and Jo Jones. S.D.

1940	My Wanderin' Man (Count Basie)	Okeh
1944	Fortune Tellin' Man	Savoy
1945	Please Let Me Forget	Philo- Aladdin
1947	Blue And Sentimental	Mercury
	They Raided The Joint	"
	Mad About You	"
	Flippity Flop Flop	"

JACKSON, MAHALIA (II, IV)

After her commercially successful debut in the '30s on the Decca label, Mahalia Jackson began a series of admirable recordings in the late '40s for Apollo, which brought her world-wide fame and success.

Though these recordings were only a shadow of the reality, they were excellent examples of a certain type of gospel singing at its best. Mahalia possessed a magnificent voice. It was powerful, yet capable of every nuance. She always sang with unquenchable fervour, with a mystical sincerity that has rarely, if ever, been equalled, and with the greatest degree of vocal artistry.

On most records of this period she was perfectly accompanied by her regular pianist, Mildred Falls, and an organist, Herbert J. Francis. Y.B.

1947	In My Home Over There	Apollo
	Move On Up A Little Higher, 2 Parts	"
	Amazing Grace	"

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1949	Let The Power Of The Holy Ghost Fall On Me	Apollo
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JACKSON, MILT (IV)

Jackson was born at Detroit, Mich., in 1923. He worked with local groups before joining Gillespie in New York in 1945. Later he played with Thelonious Monk and Tadd Dameron, and joined Woody Herman in 1949.

The vibraphone is an instrument of exceptional limitations and Jackson, besides being the first to create modern jazz with it, was also the only vibraphonist to achieve individuality of expression since Lionel Hampton. In the many records he made in the '40s he showed, rather than outstanding accomplishment, exceptional promise that was to be fulfilled in the next decade. His technique and inventive power were noteworthy and in some solos, e.g. Howard McGhee's *Sweet And Lovely*, the first traces of a personal melodic idiom were evident. Jackson swung well and fitted into modern performances of all kinds, from Gillespie's impetuous *Things To Come* to Hank Jones's subdued *Night Music*. Unfortunately his tone was never successfully captured on records during this period. M.H.

1946	Smokey Hollow		
	Jump	(Bebop Boys)	Savoy
1948	I Mean You	(Thelonious Monk)	Blue Note
1949	You Go To My Head	(Kenny Clarke)	Savoy
	Hearing Bells	"	"

JACQUET, ILLINOIS (IV)

Illinois Jacquet was one of the jazz phenomena of the '40s. Born in 1922, he was raised in Texas, like so many other

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celebrated tenor saxes. He originally played soprano sax, then alto and clarinet. He gained professional experience in the bands of Milt Larkins and Floyd Ray before 1941, when he joined Lionel Hampton, who persuaded him to take up tenor. He discovered that by using some of his clarinet fingering he could obtain extremely high notes from the instrument. His driving solo on Hampton's *Flying Home* was an immediate success, and after he left the band the entire reed section played it, note for note, complete with the opening quote from *Martha*. He was with Cab Calloway 1943-4, Count Basie 1945-6, and then toured with his own small group and with Jazz At The Philharmonic. He was at his most exhibitionistic while with the latter organization, the shrill, squealing high notes arousing great audience excitement. This aspect of his playing should not obscure the fact that Jacquet was a first-class tenor soloist who often played in an intent, sober fashion. His style—one hesitates to apply "Texas" as a label—was in that line which stemmed from Herschel Evans rather than directly from Coleman Hawkins or Lester Young. He had a tough, urgent tone, considerable technical ability, and a gift for original, swinging phraseology. He seemed to accept the limitations of his style and did not try to break out from it, although there were some indications that he would have liked to have been able to give ballads lush treatment. If his ballad interpretations were lacking in soul, they nevertheless had such musicianly emphasis on good phrasing and tone as to suggest a lead's conception (e.g. *Memories Of You, She's Funny That Way, A Ghost Of A Chance, Don't Blame Me, You've Left Me All Alone*). The eight Savoy titles, all made with Emmett Berry (q.v.) in 1946, are recommended for examples of tasteful playing that was the antithesis of the kind for which he was best known. S.D.

1942	Flying Home	(Lionel Hampton)	Decca
1945	Bottoms Up		Apollo

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1945	A Ghost Of A Chance	Apollo
1946	Don't Blame Me	Savoy
	Jumpin' Jacquet	"
	Blue Mood	"
	Jacquet In The Box	"
	Jacquet And No Vest	"
	Illinois Goes To Chicago	"
	Jacquet And Coat (Emmett Berry)	"
	Berry's Blues	"
	Jumpin' At Apollo	Apollo
1947	You Left Me All Alone	Aladdin
	Illinois Blows The Blues	"
	Goofin' Off	"
	Robbins Nest	"

JOHNSON, BUDDY

(IV)

Born in South Carolina in 1915, pianist Buddy Johnson began hisandleading career with a small group in 1939. Successful records like *Stop Pretending* and *Please, Mr Johnson*, the latter featuring the singing of his sister Ella, led to the group's steady expansion, culminating in 1944 with the formation of a full-size big band. This soon became a great favourite at the Savoy in Harlem, and in the South and Southwest where it frequently toured. The vocals by Ella and Buddy were decided assets, but the band always played danceable material and made a speciality of walking tempos, or, as described in its publicity, 'Walk 'Em Rhythm'. Rugged, shouting ensembles, simple routines and a strong beat brought it lasting popularity of a kind not achieved by many bands playing in more ambitious and fanciful styles. Johnson usually employed young, little-known musicians who made up for any lack of polish with their enthusiasm. His own blues piano provided the band's most consistently interesting solo feature. S.D.

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1940	Please, Mr Johnson	Decca
1941	Southern Exposure	"
1944	One Of Them Good Ones	"
1945	Walk 'Em	"
1947	Li'l Dog	"
	Far Cry	"
1949	Down Yonder	"
	Shake 'Em Up	"

JOHNSON, 'BUNK' (WILLIAM)

Trumpet player born in New Orleans, December 27th, 1879, died in New Iberia, Louisiana, July 7th, 1949. He was one of the best and most important trumpet players in the early New Orleans days, before the First World War, according to the New Orleans musicians who heard him during that period. Unfortunately, he only got to make records in 1942 and the following years, after having gone a long time without playing at all, and he could not recover the necessary instrumental technique to express himself with the ease and swing he used to have, according to the musicians who had heard him in his great days. His records, which are very poor indeed, were ridiculously overrated by critics and fans, who judged Bunk more on the reputation that he had gained in his good New Orleans days than on his actual music. H.P.

JOHNSON, J. J.

(IV)

One of the most gifted of all modern jazz musicians was the trombonist J. J. Johnson, who was born at Indianapolis, Ind., in 1924. From 1942 he worked with Snookum Russell, Benny Carter and Count Basie. Following this he played in many 52nd Street groups and toured with Illinois Jacquet 1947-9.

Almost all the outstanding modernists possessed exceptional technique, but none more so than Johnson. His mobility was often astonishing and was allied to a full tone of marked

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warmth and evenness. His first recorded solo, on Carter's *Love For Sale* (Capitol, 1943), was conventional enough, but his work on Karl George's *Peek-A-Boo* and *Grand Slam* (Melodisc, 1945) revealed an almost fully formed bop style. The tendencies of these solos were confirmed in Johnson's Savoy session in June the following year and he can be said to have created a definitive personal mode of expression by the remarkably early age of twenty-two. Additional to his instrumental fluency were a never-faltering power of melodic invention and finely-developed senses of rhythm and harmony essential to the new jazz. Some of his solos were so elaborate they were initially dismissed as freakish, yet his ideas were always perfectly adapted to the trombone and, apart from its intrinsic musical and expressive qualities, his work was of importance in demonstrating further possibilities of this instrument. It was some time before any other notable modern trombonist appeared, but Johnson's pioneering work had a formative influence on them all. M.H.

1946	Jay Bird	Savoy
	Mad Be-bop	"
	Jay Jay	"
1947	Boneology	Savoy
	Down Vernon's Alley	"
	Riffette	"
	Yesterdays	"
1949	Audubon	"
	Don't Blame Me	"
	Goof Square	"
	Bee Jay	"
	Teapot	New Jazz

JOHNSON, JAMES P.,

(I, II, IV)

This great pianist suffered a stroke in 1940, from which he

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slowly recovered. Nevertheless, he was more adequately recorded during this decade than in any other. He again showed remarkable ability as soloist and ensemble pianist. His versatility was demonstrated on a wide variety of material, particularly on the two 1943 Blue Note sessions. His Decca interpretations of compositions by his former disciple, Fats Waller, were altogether brilliant. (Those accompanied by Eddie Dougherty are generally superior to the ones made a few months earlier without drums.) His mastery of the 'stride' style, of which he was one of the originators, was impressive as ever, but by now it had a vague period flavour. His blues, however, did not lose value and were not dated. They were definitive, full of choruses impossible to improve upon. A soulful pianist, James P. had an unequalled feeling for the beautiful, crying blues, which was enhanced by a fine sense of dynamics and a touch that always drew a melodious quality from the piano. In some respects, his were a sort of church blues, or wailing blues, as compared with the shout blues of Pete Johnson.

The two band sessions of 1944 were both remarkable. On the first (Blue Note), he led a wonderfully matched group of great musicians: Sidney De Paris, Vic Dickenson, Ben Webster, Jimmy Shirley, John Simmons and Sidney Catlett. Despite indifferent recording, the second (Asch) was important for its unique atmosphere and the intensely moving trumpet of Frank Newton. S.D.

1943	J. P. Boogie	(piano solo)	Blue Note
	Backwater Blues	"	"
	Gut Stomp	"	"
	Mule Walk	"	"
	Arkansas Blues	"	"
	Caprice Rag	"	"
	Improvisation On Pine-		
	top's Boogie Woogie	"	"

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1944	Blue Mizz		Blue Note
	Victory Stride		"
	Joy-Mentin'		"
	After You've Gone		"
	Honeysuckle Rose	(piano solo)	Decca
	My Fate Is In Your		
	Hands	"	"
	Four O'Clock Groove		Asch
	The Dream (Slow Drag)		"
	Hot Harlem		"
	I'm Gonna Sit Right		
	Down And Write		
	Myself A Letter	(piano solo)	Decca
	Snowy Morning Blues	"	"
	Old Fashioned Love	"	"
	If I Could Be With You	"	"
	Over The Bars	"	"
	Riffs	"	"

JOHNSON, LONNIE

(I, II, IV)

This remarkable guitar player and mediocre singer continued to record quite extensively through the decade, with few if any changes in his style or repertoire.

Of the titles listed below, *Blues In My Soul* was a very agreeable guitar solo, with piano accompaniment by Blind John Davis. Oddly enough, there was at times on this record a resemblance between Johnson's playing and that of Django Reinhardt. Y.B.

1942	Heart Of Iron	Bluebird
1946	Solid Blues	Disc
	Blues In My Soul	"

JOHNSON, PETE

(II, IV)

Besides being the best blues accompanist in the 'Kansas

City Style', Pete Johnson now proved that he had also to be ranked amongst the greatest exponents of boogie-woogie piano of the Swing Era.

Frequent listening to Pete Johnson's records is one of the finest ways of getting perfectly acquainted with this idiom and understanding its richness. He always played with a maximum of swing and considerable delicacy. In addition to the records mentioned below, some of the best examples of his playing are to be found on those made by Joe Turner during this period.

Y.B.

1941	Death Ray Boogie	Decca
1944	Mr Freddie Blues	Brunswick
	Bottomland Boogie	"
1946	Pete's Lonesome Blues	National
1947	Central Avenue Drag	Apollo

JONES, CURTIS

(11)

Like many other blues specialists who were frequently recorded during the latter part of the '30s, the early '40s marked the end of Curtis Jones's career on records.

There were no major differences as compared with what is discussed in the previous volume. He remained an excellent and underrated pianist and a very agreeable vocalist, sometimes suggesting Big Bill's way of singing.

Y.B.

1940	Heart Breaking Blues	Okeh
1941	Dream Land Blues	"
	My Baby Says She Loves Me	"

JONES, JONAH

(1V)

Jonah Jones was born in Louisville, Kentucky, in 1909. His first musical experience was gained on alto horn in a children's

band which also included Dickie Wells, Bill Beason and Bob Carroll. He changed over to trumpet and, in 1929, worked on a riverboat plying between Louisville and New Orleans. Thereafter, he played in the bands of Horace Henderson, Jimmie Lunceford, McKinney's Cotton Pickers, Stuff Smith, Fletcher Henderson and Benny Carter, before joining Cab Calloway's in 1941 for a ten-year spell.

It was while with Stuff Smith (1936-40) that Jonah first came prominently to the attention of the jazz public. Stuff's little group was a tremendous hit on 52nd Street, he and Jonah sharing hilarious vocals and vying with each other in abandoned instrumental solos. His superb work with Cab Calloway also added to his reputation and during this period he made many records with studio groups.

Jonah combined many of the best qualities of the outstanding trumpet players of the time. He had something of Louis Armstrong's command in melodic invention, an element akin to Cootie Williams's solid warmth, a taste for blue notes like Roy Eldridge, and he added such fire and drive as were all his own. The exceptional technique that he possessed was never employed in empty displays of virtuosity. All his talents considered, he did not receive the recognition that was his due during the 40's. Few trumpets were able to construct solos that lingered in the memory as his did. The tremendous lift of his last choruses came from a climactic sense that was dependent on power, not high notes. His riffs were interspersed with held notes to telling effect, and on melodic standards like *Confessin'* and *I Can't Give You Anything But Love* his phrases were beautifully formed and very satisfying.

S.D.

1940	Sixth Street	(Lil Armstrong)	Decca
1944	Lust For Licks	"	Keynote
	Exactly Like You		EmArcy
	Trumpet Interlude		"

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1945	Confessin' (Lil Armstrong)	Black & White
	Hubba Hubba Hub	Commodore
	Stompin' At The Savoy	"
1946	I Can't Give You Anything But Love	Swing
	I'm Headin' For Paris	"
	Jonah's Wial	"
	That's The Lick	"

JORDAN, DUKE

(IV)

Jordan was born in 1922 in Brooklyn, N.Y. At the beginning of his career he played with Coleman Hawkins and the Savoy Sultans, and his earliest records were made with Horsecollar Williams and Roy Eldridge. In 1947 he joined Parker's quintet. Their association lasted three years and Jordan can be heard on many of the altoist's Dial recordings. He exhibited a greater melodic sense than many modern pianists and his touch was particularly sensitive. Consistent qualities of Jordan's solos were concentration and clarity of thought; there was never any suggestion of diffuseness. Thus on Parker's *Scrapple From The Apple* his contribution, although brief, presented a sequence of ideas logically derived from the theme. Noteworthy, too, were his melodic introductions. Each of Parker's three *Another Hair-Do* takes (Savoy) had an attractive and quite different lead-in.

Despite his obvious gifts and accomplishment, Jordan never gained the reputation he deserved and his period with Parker was the only time in the '40s he occupied a position commensurate with his powers. M.H.

1947	Bongobop (Parker)	Dial
	Dexterity	"
	Quasimodo	"
	Klauseance	Savoy

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JORDAN, LOUIS

(IV)

After two years in Chick Webb's band, Louis Jordan organized his famous Tympany Five which soon became a tremendous success, both on records and before the public.

Jordan was an admirable showman, full of vitality, and with the intelligence to create an individual and very popular style for his small group. In the late '40s he made a few recordings with an enlarged band, but without success. It was also noticeable that, without him, his regular group lacked the necessary spark, though it often included such first-class musicians as Eddie Roane (trumpet), Arnold Thomas or Bill Davis (piano), Chris Columbus (drums), etc.

The Tympany Five's music was typical of the best Negro theatres and dance halls of this period—always swinging, often humorous, and of great variety. Jordan himself had a smooth voice and a strong blues feeling. On most of the records selected, he also played alto (sometimes tenor) solos in a style very similar to his singing. Y.B.

1940	Do You Call That A Buddy?	Decca
1941	Knock Me A Kiss	"
1942	Five Guys Named Moe	"
1943	Is You Is Or Is You Ain't My Baby?	"
	Ration Blues	"
1947	Inflation Blues	"
	Early In The Morning	"

KAHN, TINY

Kahn was born in New York City in 1924 and died there in 1953. He played drums with Georgie Auld and Boyd Raeburn, was an important member of Chubby Jackson's fine 1949 big band and also worked with Charlie Barnet, Stan Getz and Elliot Lawrence. Although a good drummer it is possible that, had he lived, Kahn would have gained a greater reputation

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from his arranging. Among his excellent scores were *Father Knickerbopper* and *Tiny's Blues* for Jackson and *Leo The Lion* for Woody Herman. Especially imaginative was his version of *Over The Rainbow* for Barnet. Kahn's drumming can be heard to advantage on the same leader's *Pan Americana* and *Really*.

M.H.

KANSAS CITY FIVE, SIX AND SEVEN (11)

As in the 30's, these small studio groups mainly featured alumni of the Basic orchestra, Lester Young and Jo Jones being on all the titles listed below, and Dickie Wells on all but the second. Basic himself was at the piano on the three Keynotes, and played with exceptional verve on *Lester Leaps Again*, a recording made by Lester Young and the rhythm section only. On the Commodores, Buck Clayton was replaced by Bill Coleman, and Basie by Joe Bushkin. Dickie Wells, heard to advantage on his own number, *After Theatre Jump*, also took one of his most stimulating recorded solos on *I Got Rhythm*.

The Keynote recordings are classics of their period, presenting Basie and his greatest stars at an artistic peak. S.D.

1944	After Theatre Jump		
	(Kansas City Seven)	Keynote	
	Lester Leaps Again		
	(Kansas City Five)	"	
	Destination K.C. (Kansas City Seven)	"	
	Three Little Words		
	(Kansas City Six)	Commodore	
	Four O'Clock Drag	"	"
	Jo-Jo	"	"
	I Got Rhythm	"	"

KELSEY, REVEREND

Some of the finest examples of Negro church music, recorded

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during religious services at the 'Church of God and Christ' in Washington, D.C., appeared under the Rev. Kelsey's name.

The Reverend had a powerful, biting voice and he preached with such vehemence and conviction as led to the most swinging collective expression, with very effective shouting and hand-clapping from the audience, and musical background by trombone and piano.

This was undoubtedly a clear expression of the sources of jazz and the American Negro's music in general. Y.B.

1949	Tell Me How Long	M-G-M
	Little Boy	"

KENTON, STAN (14)

Born 1912 at Wichita, Kansas. After work as pianist and arranger in various groups during the '30s, Kenton became a bandleader in 1941. From the beginning his music had a heavy, relentless attack that hinted at later developments. The success of a 1943 recording, *Artistry In Rhythm*, led to a growing reputation with audiences not too familiar with jazz. Categorized as 'progressive', his music was publicized as an extension of jazz boundaries. Its character derived from its tenseness, inflexible rhythm and generally dissonant harmonic vocabulary. Extremes of volume and high pitch were exploited in almost every piece and the collective virtuosity of the ensemble was always remarkable.

Although an immense amount of skill and effort went into Kenton performances, most of his work was of little value as jazz. He proved to be not progressive but reactionary in aping certain aspects of straight music while rejecting vital parts of the jazz tradition. For example, improvisation played a comparatively small part in his music and was out of place in the cumbersome textures of his scores. A few worthy solos can

be found in his recordings, including *Artistry In Rhythm* (Buddy Childers) and *Intermission Riff* (Ray Wetzel). Kenton's place is in the series of semi-jazz bands of Glen Gray, the Dorseys, Glenn Miller, etc. His contribution to jazz was that the superficially modern tenor of his music helped prepare audiences for the work of the real progressives. M.H.

KIRBY, JOHN (11)

The popularity of hassist John Kirby's sextet seemed to wane in proportion to the changes made in the original personnel. O'Neil Spencer was replaced by Specs Powell in 1941; Billy Kyle entered the Army in 1942; Charlie Shavers left in 1944, and Russell Procope in 1945. The departure of Shavers was the most serious blow, for in addition to his sparkling, accurate trumpet, his skilful arranging had effectively created the unique style of this little group. In view of the limited instrumentation, he may well have felt that after seven years the possibilities of this precise, formal style had been fully exploited. From 1945 until his death in 1952, Kirby was increasingly inactive. (See also BUSTER BAILEY.) S.D.

1940	Blues Petite	Okch
	Andiology	"
	Can't We Be Friends?	Columbia
	Coquette	"
1941	Fifi's Rhapsody	Victor
1942	No Blues At All	"
	St Louis Blues	"

KIRK, ANDY (11)

At the beginning of the decade, Andy Kirk's was one of the most successful big bands. It included excellent soloists in

Dick Wilson, Mary Lou Williams, Floyd Smith and Harold Baker, and popular singers in Pha Terrell and June Richmond. Personnel changes typical of the period ensued. Dick Wilson died in 1941. Mary Lou Williams, long the band's mainspring, left in 1942 with her husband, Harold Baker. Kirk found good replacements in Kenny Kersey (piano), Howard McGhee (trumpet) and Jimmy Forrest (tenor). However, the light, muted effects and buoyant heat, which had been characteristic of a style originally built around twelve pieces, changed as Kirk augmented in obedience to temporary fashions. Many years later, he told how he felt about that trend: 'I had seven or eight brass . . . it was loud and wrong.' The band steadily lost individuality until it broke up in 1948.

The 1940 titles below all featured Mary Lou and Dick Wilson. *Boogie Woogie Cocktail* was a driving, infectious demonstration of Kersey's keyboard prowess, while *McGhee Special* was a kind of trumpet concerto played and arranged by Howard McGhee (q.v.) S.D.

1940	Scratching The Gravel	Decca
	The Count	"
	Twelfth Street Rag	"
	Ring Dem Bells	"
1942	Boogie Woogie Cocktail	"
	McGhee Special	"

KNIGHT, MARIE (14)

Marie Knight was at first a direct follower of Sister Rosetta Tharpe, with the exception that she did not play any instrument. Her voice was quite similar, but not as sharp and penetrating, and she lacked the inimitable Tharpe flame. On slow numbers, she already showed a tendency towards the exaggerated emphasis that was to be confirmed more fully in later years. She was far from being as vehemently sincere as Sister Rosetta or Mahalia Jackson. Besides the three recordings

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below, her best were made in the company of Sister Rosetta. Y.B.

1947	What Could I Do?	Decca
1949	I Can't Forget It, Can You?	"
	Seal Of Heaven	"

KONITZ, LEE

(IV)

Konitz was born in Chicago in 1927 and his first engagement of consequence was with Claude Thornhill's orchestra 1947-8. His alto solos on *Anthropology* and *Yardbird Suite* represented an attempt to play in Parker's style without real understanding of its rhythmic and harmonic basis. He was in Miles Davis's extraordinary 1948 band and soloed adequately on its recordings *Rouge*, *Israel* and *Move*. Konitz was a member of Lennie Tristano's circle during this period and his playing increasingly reflected the precepts of this group. Like the rest, his contribution to the development of modern jazz was negligible. Aside from their singular lack of rhythmic vitality, his solos often evinced greater concern with extending the harmonic structure of material than with any emotional or melodic impulse. M.H.

1949	Reiteration	New Jazz
	Marshmallow	"

KRUPA, GENE

Gene Krupa kept a swinging big band together throughout the decade, with the exception of a break in 1943-4, and made very many records. His method was to hire a second drummer to work in the rhythm section, leaving himself free to act as leader and soloist. The band's arrangements were direct and unpretentious, lending themselves to easy, swinging execution.

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The only outstanding soloists were Charlie Ventura, a much better than average tenor-saxist; and trumpeter Roy Eldridge, who played intermittently with Krupa, to magnificent effect, and was the only coloured member of the band.

Krupa had the habit of accompanying his drumming with a somewhat repellent brand of showmanship, which had proved financially vital to the survival of his band. This did not detract from his records, and in spite of appearances his drum solos were logical and rather economically constructed, always remaining pieces of jazz for one instrumentalist, instead of degenerating into mere technical displays. He was without doubt one of the very finest big-band drummers, and his records, because of their adherence to the basic principles of beat and flow, sound much better in retrospect than the out-moded work of flashier bands of the period. C.W.

1945	Leave Us Leap	Columbia
	Lover	"
1946	How High The Moon	"

LEADBELLY

(II)

Huddie Ledbetter always recorded under the name of Leadbelly. Though he was far from equalling many other specialists in the blues field, it was curious how he acquired a great reputation in the '40s. Rather than a blues specialist, he should be considered as a typical folk singer. His repertoire was extremely wide and his recordings were a rich source of material for folklore students. If his voice had little to recommend it and was not particularly suited to the blues, his guitar playing, on the other hand, was excellent.

Prior to his death on December 6th, 1949, Leadbelly settled in New York and participated in numerous recitals and

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recording sessions. He was active in the 'rediscovery' of a musical field that had so far been almost completely neglected.

Y.B.

1940	T.B. Blues	Asch
1944	Blind Lemon	Melodisc

LEE, JULIA

Julia Lee was born in Kansas City in 1902. She began singing with her father's string trio when she was four, and, as she once said, 'just kept on singing'. When she was ten she began to play the family piano, and after some formal training she joined the seven-piece band of her brother, George E. Lee, while still in her teens. This association lasted for seventeen years. In 1933, she opened as a single, still in Kansas City, where she continued to work with only occasional engagements in other cities like Omaha and Chicago. In 1946, on the initiative of Dave Dexter, former critic and native of Kansas City, she began a long series of recordings for Capitol which brought her national fame.

Julia belonged to an old tradition of entertainers who sang at the piano. Her approach was essentially unpretentious, although for special material she had the requisite dramatic touch (*Lies, Living Back Street For You, My Sin, Since I've Been With You*). Her feeling for singing really transcended her vocal gifts, and her natural, almost casual, delivery had an inner conviction that was often very moving. She phrased well with a vibrato somewhat resembling that of Helen Humes and Mildred Bailey, although her style at times suggested that of Ethel Waters. Her piano playing was an exact counterpart of her singing—easy, swinging and warm. She was at her best on blues, and the emphasis on novelties and *double entendre* lyrics on her later records was unfortunate.

Her accompanists were often of great importance. Besides

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Kansas City musicians like Tommy Douglas and Jay McShann, Vic Dickenson and Benny Carter were heard on many of her records. Carter usually played alto, but he took the trombone solo on *All I Do Is Worry* and duetted with Dickenson on the same instrument in *Crazy World*. The first title listed below had previously been recorded by Julia with her brother's band in 1929.

S.D.

1944	Come On Over To My House	Capitol
1945	Lotus Blossom	Premier
	Dream Lucky Blues	"
1946	Julia's Blues	Capitol
	Lies	"
	A Porter's Love Song	"
	Since I've Been With You	"
	Young Girl's Blues	"
1947	Bleeding Heart Blues	"
	Living Back Street For You	"
	Wise Guys	"
	Cold Hearted Daddy	"
	My Sin	"
	All I Ever Do Is Worry	"
	Crazy World	"
	Tell Me, Daddy	"

LEONARD, HARLAN

Born in Kansas City in 1904, Harlan Leonard was a saxophone player who worked with George E. Lee and Benny Moten. He formed his own band in the late '30s and took it East to open at the Golden Gate ballroom, Harlem, early in 1940. A series of recordings made in Chicago that year showed it to be a typical and capable Kansas City band. Its arrangements were nearly all designed for swinging, and among the contributors to the book was a twenty-two-year-old from

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Cleveland, Tadd Dameron (*Rock And Ride, A la Bridges*). Leonard's own creation, *Hairy Joe Jump*, later became famous under the name of *Southern Fried*, as recorded by Charlie Barnet and Al Donahue.

The atmospheric details of Jesse Stone's *Snaky Feelin'* were a little out of character for this band, but the performance had a satisfying rock. The vocal, rather like those of Lunceford's Willie Smith, was sung by Jimmy Ross and handsomely accompanied by Billy Smith on trumpet. Billy was one of the four outstanding individual talents in the band. He showed good control and taste in a style that owed part of its inspiration to Roy Eldridge. Henry Bridges, who grew up in Oklahoma with Charlie Christian, was a tenor player with a smooth, full tone. His solo on *A la Bridges* was in a rhapsodic vein similar to Herschel Evans's famous *Blue And Sentimental*. Fred Beckett, an adroit trombonist, showed on *Skee* and *A la Bridges* how prevalent was the influence of Trummy Young in this period. Jesse Price, a gifted drummer with a good beat, was ahead of his time in his accentuations and manner of punctuating the ensemble passages (*Skee*). S.D.

1940	Rockin' With The Rockets	Bluebird
	Rock And Ride	"
	Snaky Feelin'	"
	A la Bridges	"
	Skee	"
	Mistreated	"

LEWIS, GEORGE

Clarinetist born on July 13th, 1900, in New Orleans, Louisiana, who played with Chris Kelly, Buddy Petit, Kid Rena and other New Orleans bands during the '20's, was musically inactive during the '30's and, all of a sudden, came into the limelight in 1942 when New Orleans revivalists had him make

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his first records, with Bunk Johnson, and soon after under his own name. Although George Lewis was a sincere, spontaneous musician, he lacked the subtleness and musicianship of the great New Orleans clarinetists. H.P.

LEWIS, JOHN

(IV)

Born La Grange, Ill., 1920. Lewis had a more elaborate formal education than most jazzmen and graduated from N. Mex. University in music and anthropology in 1942. After three years in the Army he joined Gillespie's second big band as pianist and arranger. Two of his extended works, *Toccata For Trumpet And Orchestra* and *Period Suite* were premiered by Gillespie in 1947 and 1948 respectively. His other scores included *Two Bass Hit* and *Minor Walk* as well as accompaniments for Kenny Hagood. These showed a sure understanding of big-band resources and a thorough grasp of the modern idiom, but no great originality. More impressive was his work for small groups and his solos. He arranged for the influential Miles Davis 1948 band and for a variety of recordings in the bop idiom. With pieces like *Afternoon In Paris* and *Elyses*, Lewis proved himself to be a composer of unusual promise. As a pianist his solos revealed considerable inventive power while tending to simplicity of outline. His playing was always relaxed and sensitive and he was most skilful in backing others' solos, his chief distinction in this respect was in being one of the most sympathetic pianists ever to record with Charlie Parker. M.H.

1947	Little Willie Leaps	(Davis)	Savoy
1948	Barbados	(Parker)	"
	Merry-Go-Round	"	"
1949	Rouge	(Davis)	Capitol
	Hilo	J. J. Johnson)	New Jazz
	Afternoon In Paris	"	"
	Blue Mode	"	"

LUNCEFORD, JIMMIE

(11)

Despite the absence of Sy Oliver, the Lunceford orchestra of 1940 was a superb ensemble that continued to produce the authoritative sound for which it was famous, a sound which for textural warmth was excelled only by that of Duke Ellington's band. Many of its most striking arrangements were written in this and the next year by Sy's protégé, Billy Moore. (*Bugs Parade, What's Your Story Morning Glory? I Got It, Monotony In Four Flats, Barefoot Blues.*) Willie Smith, alto lead and soloist, who had been with the band since its formation, left in 1942. He was followed the next year by two other major personalities, Trummy Young and Jimmie Crawford. The band heard on the records of 1944, after the recording ban, no longer had the same quality, and only Joe Thomas remained of the previous important soloists. After Lunceford's untimely death in 1947, Joe and pianist Eddie Wilcox acted as joint leaders until the band broke up in 1948. The memory of the Lunceford style, however, did not die. It was revived and imitated by other bands, and notably maintained in many different contexts by its virtual creator, Sy Oliver.

Of the records cited below, those made prior to 1944 chiefly featured Willie Smith (alto), Joe Thomas (tenor) and Trummy Young (trombone), playing and singing. Willie also played clarinet on *What's Your Story? Life Is Fine* and *Easy Street* were both vehicles for Trummy's vocal and instrumental talents, and he returned to the band as a guest artist for the 1946 session which produced *Shut Out*. *Dinah*, in an original and exciting Sy Oliver arrangement, featured a then daring trumpet chase between Snooky Young and Paul Webster. The tenor chase on *Saxology* was by Joe Thomas and Lee "The Raven" Howard. *Hi Spook* and *Yard Dog Mazurka* were successful early essays in arranging by trumpet Gerald Wilson (q.v.).

S.D.

1940	Bugs Parade	Columbia
	Blues In The Groove	Vocalion
	I Wanna Hear Swing Songs	Columbia
	It's Time To Jump And Shout	Vocalion
	What's Your Story Morning Glory?	Columbia
	Dinah, 2 Parts	"
	I Got It	"
	Chopin's Prelude No. 7	"
	Swinging On C	"
	Monotony In Four Flats	"
	Barefoot Blues	"
	Okay For Baby	"
1941	Hi Spook	Decca
	Yard Dog Mazurka	"
	Blues In The Night, 2 Parts	"
	Life Is Fine	"
1942	Strictly Instrumental	"
	Knock Me A Kiss	"
	Keep Smiling, Keep Laughing,	"
	Keep Happy	"
	Easy Street	"
1944	Back Door Stuff, 2 Parts	"
	Jeep Rhythm	"
1946	Shut Out	Majestic
1947	Saxology (under Wilcox-Thomas direction)	Manor

MACHITO (FRANK GRILLO)

(14)

Machito was born in Tampa, Fla., in 1912, grew up in Cuba, and returned to the U.S. in 1930. In the '40s he formed a band in New York. At first this confined itself to Cuban music, but by 1945, with the wider dissemination of bop, Machito began to have some of the jazz moderns play with him. Among those who sat in were Parker, Gillespie, McGhee and Brew Moore.

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The resulting music was often known as 'Cubop' and for a time it seemed Cuban rhythms would become a permanent part of modern jazz. Indeed bop went through extended experiments with these rhythms that were reflected in Parker's *No Noise*, *Mango Mangue* and *Okiedoke*, recorded with Machito, by Gillespie's featuring Chano Pozo and other Cuban drummers, and by compositions like *Night In Tunisia*, *Barbados* and *Bongo Bop*. The attack and brassy intensity of Machito's band was exciting and many other musicians made recordings attempting to merge Cuban and jazz music. Yet despite the importance some claimed for it, the contact with Cuban rhythms was only a temporary phase through which jazz passed. However, because the jazz musician is always interested in rhythms, there is no doubt Parker, Gillespie and the rest found this contact stimulating, even though no synthesis resulted.

M.H.

MARMAROSA, DODO

(IV)

Born Pittsburgh, Pa., 1925. After working in several white swing bands, including that of Artie Shaw, this pianist settled in California in 1945. There he played with Boyd Raeburn and Lucky Thompson and took part in numerous recordings in Los Angeles. In 1949 he rejoined Shaw. Marmarosa was one of the most accomplished pianists to arrive with modern jazz and his fluent improvisations, while not the work of an exceptionally strong musical personality, were usually fresh and attractive. If he lacked the fire and energy of Bud Powell, his touch was less percussive and in performances like *Mellow Mood* (Atomic) he drew a fuller sound from the instrument than many modernists. Adept in the rhythm section, he was well able to carry out the bop innovations in this department. Marmarosa can be heard to good effect in this role on Howard McGhee's October 1946 session for 'Dial'.

M.H.

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1946	How High The Moon	Atomic
	Smooth Sailing (Lucky Thompson)	Down Beat
	Slam's Mishap	"
1947	Trade Winds	" Dial

MCCLENNAN, TOMMY

Born in Mississippi in 1908, McClellan was a typical example of those wandering musicians who played and sang the blues in the streets to make a living. Fortunately, he was lucky enough to be recorded in the late '30s and early '40s. All his records were in the same vein, and it has seemed best to write of him exclusively in this volume.

McClellan's style and voice are rough and direct, absolutely untainted by any influence outside that of the purest rural tradition. His guitar accompaniments were perfectly appropriate to this. In addition to the titles cited below, his 1939 Bluebird recording of *Bottle It Up And Go*, a song protesting against the position of Negroes in the U.S.A., is of special interest.

Y.B.

1940	New Highway No. 51	Bluebird
1941	Travelin' Highway Man	"
1942	Deep Blue Sea Blues	"
	Blues Trip Me In The Morning	"

MCGHEE, BROWNIE

(IV)

Born November 30th, 1915, in Knoxville, Tennessee Brownie McGhee started to become known and to make records in New York around the middle of the '40s. Before that, he had begun his recording activities in Chicago, sometimes under the name of Blind Boy Fuller No. 2, after the original Blind Boy Fuller's death in 1940.

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He was a very capable guitar player and a good singer, but because of his lack of personality and originality, he cannot be ranked higher than average in his field. His early work was influenced by Blind Boy Fuller and, to a lesser extent, by Big Bill Broonzy. Y.B.

1945	A Letter To Lightnin' Hopkins	Jax
	I Don't Care	Alert
	Carolina Blues	Savoy

McGHEE, HOWARD (IV)

McGhee was born at Tulsa, Okla., in 1918 and moved to Detroit in 1921. He led his own band there in 1941 and later worked with Lionel Hampton, Andy Kirk, Coleman Hawkins and briefly with Count Basie and Billy Eckstine. McGhee spent three years in California, usually leading bands of his own. He also toured with JATP, played with Machito and at the 1948 Paris Jazz Festival.

Although a few hints of bop phrasing can be detected in some of his early records, e.g. *McGhee Special* with Kirk (Decca, 1942), McGhee only became fully identified with modern jazz about 1945. Indeed, while fitting admirably into Parker and J. J. Johnson sessions, elements of earlier jazz thinking always remained in his playing. Of interest here is *Double Talk*, recorded by the McGhee-Navarro Sextet (Blue Note), in which the trumpeters play alternating passages. Navarro's work was wholly a product of the new music and threw McGhee's reconciliation of old and new into strong relief.

McGhee's exceptional technique occasionally led to glibness (e.g. *Trumpet At Tempo*, Dial), but he maintained a high standard on many of the hundreds of titles he recorded during the '40s. On slow performances his tone was always expressive and his flow of invention dependable and characteristic. M.H.

ON RECORDS

1948	Sweet And Lovely	Savoy
	The Man I Love	"
	Belle From Bunnycock	"
	Bass C Jam	"

McSHANN, JAY (IV)

Jay McShann was born in Oklahoma in 1909 and began to play piano at the age of twelve. After experience with Eddie Hill's band in New Mexico and Arizona, Jay went to Kansas City and won a name for himself while working at the Monroe Inn in 1934. He formed a septet late in 1937 that included Gene Ramey on bass and Gus Johnson on drums. The group was an immediate success and two years later it was expanded to big-band proportions, Leonard Enois's guitar being added to the original rhythm section. In 1941, the McShann band followed the path of Andy Kirk, Count Basie and Harlan Leonard to New York and triumphed at the Savoy. The Decca record of *Confessin' The Blues* featuring the band's blues singer, Walter Brown, and, made the same year, was a smash hit.

McShann was a blues and boogie expert with a strong, incisive touch, rather like that of Earl Hines, and he was an obvious source of inspiration to the men who worked with him. His band played riffs with a powerful beat, somewhat in the Basie manner, but with a decided preference for slow and medium tempos. Charlie Parker (q.v.) was in the reed section and made his first records with the band. He was heard solo on several titles, the shape of things to come being perhaps most evident on the head arrangement called *The Jumpin' Blues*. The other alto, John Jackson, was also an excellent musician (solo on *Dexter Blues*). 'He had,' Parker once stated, 'the best lead saxophone sound I ever heard.' Orville Minor contributed delicate, well-controlled trumpet and was heard in a growl solo at the beginning of *Dexter Blues*. Records made after Parker's departure in 1942 introduced both Al Hibbler and Paul

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Quinichette, the latter being heard on Gene Ramey's much-borrowed number, *Say Forward, I'll March*. This and much of the band's book were arranged by Skip Hall, who also occasionally deputized at the piano.

Wartime conditions led to the breaking up of the big band and from 1944 onwards McShann worked and recorded with small groups in Kansas City and on the West Coast. On *Someone To Watch Over Me*, he showed his ability to play in a more elaborate and pretty style than that for which he was best known. Walter Brown—a limited singer with a wistful style that was attractive in small doses—continued to record and made sessions after the band's break-up with accompaniments by Skip Hall, Tiny Grimes and McShann. S.D.

1941	Confessin' The Blues	Decca
	Dexter Blues	"
	Hold 'Em Hootie (piano solo)	"
	Vine Street Boogie	"
	So You Won't Jump	"
	Baby Heart Blues	"
	Cryin' Won't Make Me Stay	"
1942	Lonely Boy Blues	"
	The Jumpin' Blues	"
	Sepian Bounce	"
1943	Say Forward, I'll March	"
1945	McShann's Boogie Blues	Mercury
	Hootie Boogie	"
1946	Bucktown Boogie	"
	Voodoo Woman	"
1947	Hot Biscuits	Down Beat
	Slow Drag Blues	"
	Buttermilk	"
	Soft Winds	"
	Someone To Watch Over Me	"

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MEMPHIS MINNIE

(II, IV)

Memphis Minnie married her second husband, Ernest Lawler, in her forties. A guitarist, and known as 'Little Son Joe', he played second guitar on all her records.

She was now in her greatest period and she had several hits on the 'race-series' market with her own compositions, all of them in the purest blues form then current in Chicago. There was a definite resemblance between Memphis Minnie and Big Bill Broonzy, in style and spirit, and she remains the only woman who equalled the greatest male blues singer-guitarists

Y.B.

1940	Nothing In Rambling	Columbia
	Me And My Chauffeur Blues	Okeh
1941	Looking The World Over	"
1945	Please Set A Date	Columbia
	Mean Mistreater Blues	"
	Love Come And Go	Okeh
1946	Hold Me Blues	Columbia
	Lean Meat Won't Fry	"
	Million Dollar Blues	"

MEMPHIS SLIM

(IV)

Peter Chatman, later nicknamed Memphis Slim by his fellow musicians in Chicago, was born in Memphis, Tennessee, September 3rd, 1915. He arrived in Chicago in 1937 and started his recording activities in 1940 as accompanist to Big Bill.

His style, first copied from Roosevelt Sykes, was formed under the influence of the two greatest blues pianists of that time: Joshua Altheimer and Big Maceo. He soon became one of the outstanding blues' and boogie-woogie pianists on the Chicago scene. For this part of his musical life, good illustra-

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tions are the recordings he made with Big Bill (*Going Back To My Pews*, 1941; *San Antonio Blues*, *Saturday Evening Blues*, 1947) and with Washboard Sam (*You Stole My Love*, 1941).

Memphis Slim also began to make recordings under his own name in 1940, singing to his own accompaniment. He was far from being an outstanding singer, though he sometimes succeeded in creating a good blues atmosphere. He formed a small group in 1946 and they recorded quite extensively for various small local labels. Unfortunately, though the piano part was always above average, the results were too poor to be mentioned here.

Y.B.

1940	Grinder Man Blues	Bluebird
1941	Don't You Think That You're Smart	"

MEZZROW, MILTON 'MEZZ' (I, II, IV)

The beginning of the '40s was a very unlucky period for the famous white clarinetist: he was arrested on marihuana charge in 1940 and jailed until 1942. He then played with trios in 52nd Street nightclubs. In 1945, he made a very important move by founding his own record company, King Jazz, which enabled him to record exactly the kind of music he wanted. The King Jazz recordings were made between 1945 and 1947. Along with Kid Ory's, they were the most important New-Orleans-style records of the decade. Instead of doing what so many others did, which was to closely imitate what New Orleans bands had played during the '20s, Mezz created new things in the New Orleans idiom. In fact, the instrumental balance of the front-line (soprano saxophone and clarinet) had not been used in previous New Orleans records. Sidney Bechet, on soprano sax, played a powerful lead, somewhat in the manner of New Orleans trumpeter players, while Mezz on clarinet gave him an intelligent counterpoint, both working together as one man. The atmosphere created by Mezz seems to have been an

ON RECORDS

inspiration for Bechet, as these records rank among the finest he ever made.

In 1948, Mezz organized a first-class New-Orleans-style band to play at the first International Jazz Festival, in Nice, France, for a week, and to tour France afterwards. The men in the band were Henry Goodwin (trumpet), Jimmy Archey (trombone), Bob Wilber (soprano sax and clarinet), Sammy Price (piano), Pops Foster (bass), Baby Dodds (drums) and it was very unfortunate that such a band was active at a time when the recording ban ordered by the American Union of Musicians prevented it from recording. Later on, in 1949, when the band, which had become Bob Wilber's and no longer included Mezz and Baby Dodds, finally made records, it was not half as good as when it was under Mezz's leadership.

Another important Mezz achievement during this decade was the writing, in collaboration with Bernard Wolfe, and the publication in 1946 of a book entitled *Really The Blues*. It was one of the best and most important books ever written on jazz. It was, primarily, Mezz's autobiography, but also it told a lot about an important part of the history of jazz which Mezz had lived in Chicago and New York. At the same time, the book was full of penetrating remarks on the music itself and some of the musicians. In fact, one could go as far as to state that this is the only book no jazz lover or critic should be without.

H.P.

	Bowin' The Blues	King Jazz
1945	Old School	"
	Gone Away Blues	"
	De Luxe Stomp	"
	Ole Miss	"
	Out Of The Gallion	"
	Perdido Street Stomp	"
	Jelly Roll	"
1947	Where Am I?	"

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1947	Tommy's Blues	King Jazz
	Chicago Function	"
	I Want Some	"
	I'm Speakin' My Mind	"
	Kaiser's Last Break	"
	I'm Going Away From Here	"
	Delta Mood	"
	Funky Butt	"

MILLINDER, LUCKY

Born in Alabama in 1900, Lucky Millinder began a band-leading career in 1933. He fronted Mills' Blue Rhythm Band from 1934 onwards and so established himself as its director that eventually it operated under his name as his orchestra. Partly because of fluctuating personnels, the big bands he led lacked a corporate personality and never created a really identifiable style, but they always contained great jazz musicians and were at various times—notably in the early '40s—extremely exciting. Towards the end of the decade, Lucky gradually gave up bandleading in favour of other activities, but prior to that he and his bands had enjoyed considerable popularity with dancers at the Savoy in Harlem.

Soloists heard on the records cited include Sister Rosetta Tharpe on *Trouble In Mind* and *That's All*, Buster Bailey on *Ride, Red, Ride*, Wynonie Harris on *Hurry, Hurry*, and both Tab Smith and Dizzy Gillespie on *Mason Flyer* and *Little John Special*. Dizzy was in transition here, his solo on the first title being more in Roy Eldridge's style, while that on the second showed incipient bop qualities.

Other important musicians who played with Millinder in this period were Freddy Webster, Sandy Williams, Sam Taylor, Bill Doggett, Sir Charles Thompson, George Duvivier, Panama Francis, Ellis Larkins, Lockjaw Davis and Al McKibben. S.D.

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1941	'Trouble In Mind	Decca
	Ride, Red, Ride	"
	Apollo Jump	"
	That's All	"
1942	Mason Flyer	"
	Little John Special	"
1943	Shipyard Social Function	"
1944	Hurry, Hurry	"

MILTON, ROY

Roy Milton was born in Oklahoma in 1916. He came into prominence as leader of a swinging sextet in Los Angeles at a time when the rhythm-and-blues boom was beginning. As singer and drummer, he possessed vitality, drive, a sense of humour, and a good feeling for tempo. His group's repertoire consisted mostly of blues, and Roy's conversational vocals thereon had an appealing, philosophical touch. He also sang occasional ballads in a dry, convincing manner. His wife, Camille Howard, sang agreeably and played uninhibited blues and boogie piano. Also heard on the early records were the stark tenor conceptions of Buddy Floyd and the talking trumpet solos of Hosea Sapp. The success of his records led to extensive tours and he appeared with success at the Apollo, Harlem, in the autumn of 1946. Several years later the band was expanded and at one time it included Red Prysock on tenor and Claude Williams on guitar and violin. S.D.

1946	Rhythm Cocktail	Juke Box
	R.M. Blues	"
1947	Rainy Day Confession Blues, 2 Parts	Roy Milton
	Milton's Boogie	"
	True Blues	Speciality
1948	New Year's Resolution	"
	Porter's Love Song	"

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1948	Roy Rides	Speciality
	Train Blues	"
1949	Wakin' Up Baby	"
	Information Blues	"
	Junior Jumps	"

MONK, THELONIOUS

(IV)

Monk was born in New York City in 1920. Resident at Minton's at the beginning of the '40s, he played a vital part in the genesis of modern jazz. In 1942 he worked briefly in Lucky Millinder's band when Gillespie was also a member, and in 1944 was with Coleman Hawkins. During the rest of the decade he led small groups of his own in New York.

Despite his enormous contribution to modern jazz, Monk received comparatively little recognition in the '40s, even from specialist writers, and was summarily dismissed by Leonard Feather in his account of the new music, *Inside Be-bop* (1949). Like Parker, Monk could not be strictly categorized as a bop musician, any more than Armstrong should be as a New Orleans man, because the range of his work was too great to come within the precise confines of a school.

The most striking feature of Monk's records was that instead of being merely a string of extemporized choruses, each was a well-balanced composition in which improvisation was related to an overall framework. Stark, concise, and disciplined the best, such as *Round About Midnight*, revealed one of the most original minds to apply itself to jazz. Monk's harmonic vocabulary was essentially his own and employed many sharp dissonances—e.g. the minor seconds in his *Mysterioso* solo and the sevenths accompanying the vibraphone solo. This gave rise to a melodic idiom of remarkable scope with many unorthodox constructions.

The richness of Monk's imagination was manifest in nearly all aspects of his music, but a partial excuse for his detractors

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was his dubious quality as an instrumentalist. The recordings made at Minton's find him fluent enough in a diluted Teddy Wilson style but by 1947 he was playing in a percussive, somewhat insensitive manner that suggested little feeling for the keyboard. Yet if Monk used the piano as an implement instead of playing it as an instrument, it was typical of his in some ways abstract approach. For despite its sometimes ironic overtones and shadowy, nocturnal air his music was never concerned with specific portrayal or mood-setting, but purely with the unadorned statement of musical ideas and, therefore, communication of the emotion implicit in them. M.H.

1944	On The Bean	(Hawkins)	Joe Davis
1947	Round About Midnight		Blue Note
	In Walked Bud		"
	Off Minor		"
	Well You Needn't		"
	Introspection		"
	Who Knows?		"
	Evonce		"
	Humph		"
1948	Evidence		"
	Epistrophe		"
	Mysterioso		"

MOORE, BREW

(IV)

Moore, who was born at Indianola, Miss., in 1925, played clarinet and trumpet before taking to the tenor saxophone. He worked in New Orleans and spent several periods in New York in the later 40's. There he led a quartet besides playing with Claude Thornhill and Kai Winding. His aims were well defined by his remark 'anyone who doesn't play like Lester is wrong!' Of all the white tenors who modelled their style on Lester Young, none hewed closer to him than Moore.

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While the basic content of his work derived almost entirely from this source, he imparted some individuality to his solos through tone and phrasing. And he always swung well. M.H.

1948	More Brew	Savoy
1949	Five Brothers ¹	New Jazz
	Night On Bop Mountain (Winding)	"
	Waterworks	"

MORTON, BENNY (II)

Having left Count Basie at the end of 1939, Benny Morton played for several years at Café Society, New York, in bands led by Joe Sullivan, Teddy Wilson, Edmond Hall and himself. He was a member of Raymond Scott's unique interracial studio band at CBS in 1944, and subsequently freelanced when not working in the pit bands of New York musicals.

This eminently reliable and well-schooled trombonist consistently showed good taste, and a feeling for sound construction and the conclusive phrase. On the four Keynote titles below, the first three of which were arranged by Billy Moore, he headed a trombone choir composed of Vic Dickenson, Bill Harris and Claude Jones, and handsomely demonstrated his conceptual and technical superiority. The Blue Note record was well titled. A slow blues, it consisted of a very satisfying conversation between Benny, Barney Bigard and Ben Webster. *Boogie* was from the last recording session made by his old associate in the Henderson orchestra, Bobby Stark.

S.D.

1944	Where Or When	Keynote
	Liza	"
	Once In A While	"

¹ Incorrectly titled *Four And One More* on some 78 r.p.m. issues. Moore took the first solo; Zoot Sims, Al Cohn, Stan Getz and Allen Eager followed.

ON RECORDS

1944	Sliphorn Outing	Keynote
1945	Conversing In Blue	Blue Note
	Boogie	Stinson

MULLIGAN, GERRY (IV)

Born New York City in 1927. Mulligan's first significant arrangements were written for Elliot Lawrence in the mid-'40s. In their simplicity and impact they showed a remarkably sure grasp of scoring technique for a musician in his 'teens. Mulligan heard Claude Thornhill's band in 1948 and was attracted by the cool, pastel-toned virtuosity of Gil Evans's arrangements. He joined the band and contributed to its library. Probably during this time Mulligan sensed his direction and when, later the same year, he joined Miles Davis's remarkable nine-piece group, he became identified with the second major phase of modern jazz—the 'cool' school.

He produced several scores for Davis that showed a great advance in his technique and included deviations from the normal chorus structures, passages in 3/4, and many subtleties of harmony and tone-colour.

Mulligan's baritone playing was far less interesting. The *Godchild* solo was not unattractive but on Kai Winding's *Waterworks* and *Broadway* he displayed an unpleasantly nasal tone and his general control was poor. At the end of the decade his potential in arranging seemed to be great and as an instrumentalist rather slight.

M.H.

1949	Godchild	(Davis)	Capitol
	Jeru	"	"
	Venus De Milo	"	"

NAVARRO, FATS

Navarro was born in Key West, Fla., in 1923 and died in

JAZZ ERA: THE 'FORTIES

New York City in 1950. Following local work he spent two years with Snookum Russell's band and then joined Andy Kirk. He recorded with the latter during 1943-5 and later replaced Gillespie in Billy Eckstine's band. From 1946 he settled in New York and played with Coleman Hawkins, Lionel Hampton, Tadd Dameron and others.

This trumpeter was one of the most inspired exponents of bop and, apart from Parker, no modernist had a more eloquent style than he. His playing was characterized by a clean, full tone and remarkable deftness of execution. Like all great soloists, Navarro's best improvisations grasped the listener's attention from the first moment and the emotional fervour of his playing was consistent. Gifted with unfailing melodic invention, his rhythmic and harmonic senses were also unusually acute and his instrumental virtuosity enabled him to undertake the most daring flights with confidence.

Gillespie and Miles Davis have come to be regarded as the two poles of modern trumpet jazz, yet Navarro's work presents a third approach possessing several qualities lacking in the others. Certainly his early death was a serious blow to modern jazz and undoubtedly cost us much fine music. M.H.

1946	Fat Boy	Savoy
	Everything Cool	"
	Hollerin' And Screamin' (Eddie Davis)	"
	Boppin' A Riff	"
	Ice Freezes Red	"
	Eb-pob	"
	Goin' To Minton's	"
1947	Barry's Bop	"
	Bebop Romps	"
	Fats Blows	"
	Dextrose (Dexter Gordon)	"
	Index	"
	Sweet Georgia Brown (Jazz off the Air) Vox	"

ON RECORDS

1947	Move	Dial
1948	The Skunk	Blue Note ¹
	Boperation	"
1949	Wailing Wall	New Jazz
	Stop	"

NEWTON, FRANK

(11)

Frank Newton was a trumpet player who stood alone and was always underrated. In this period, his conception of how the horn should sound could only be likened to Joe Smith's. At his best, Frank achieved a very soulful sound, one of smooth, controlled beauty. Open or muted, he communicated the same sensitive, poignantly lyrical quality.

In the early '40s he was very active with small units in New York and Boston. One at the Mingo Club in 1941 included Vic Dickenson, Ike Quebec, George Johnson, Clyde Hart, Vernon King and Manzie Johnson. Yet no records were made under his name during this decade. The selection below provides evidence of his great artistry in distinctly varied contexts. S.D.

1944	Lullaby Of The Leaves	(Mary Lou Williams)	Asch
	The Dream	(James P. Johnson)	"
	Hot Harlem	"	"
	Four O'Clock Groove	"	"
	Gone At Dawn	(Hank D'Amico)	National
	Shy Little Witch	"	"
	from Greenwich	"	"
	Juke Box Judy	"	"

¹ Navarro also solos brilliantly on the Blue Note and Savoy titles cited under Dameron. On *Everything Cool* cited above, he takes the first trumpet solo, the second being by Kinny Dorham.

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1945	S.K. Blues, Part 2 (Pete Johnson)	National
	Johnson And	
	Turner Blues	"

NICHOLAS, ALBERT 'NICK' (1, IV)

The beginning of the 40's marked a turning point in the career of this fine New Orleans clarinetist. He quit work in big bands, in which he had been buried throughout the '30s as a saxophonist who only occasionally played clarinet, and he started playing in New York with trios or quartets, at Nick's or similar places downtown. But it was not until the mid-'40s, when he was featured in the 'This Is Jazz' broadcasts and on several recording sessions, that he got a chance to make himself heard by a wider public. In fact, his records of the '40s are, with one exception (the Chicago Hotentots session of the '20s), the first in which he was featured as a soloist at great length. So, at a time when most New-Orleans-style clarinetists had disappeared (whether they had died, quit playing music or changed their style), Albert Nicholas was one of the few left to express themselves in the real New Orleans idiom, both in solo and ensemble work. His limpid, fluid style had remained the same through the years and had not lost a bit of the New Orleans flavour.

H.P.

1946	Wolverine Blues (Baby Dodds)	Circle
	Buddy Bolden Blues	"
	Albert's Blues	"
1947	Slow Drivin' (Mutt Carey)	Century
	Cake Walking Babies	"
	Fidgety Feet	"
	Indiana	"

NOONE, JIMMIE (1, II)

This great clarinetist made the last records under his own

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name in Chicago during 1940: two sides with a real New-Orleans-style orchestra, but in which he was not much featured, and four sides with a trio, in which his big, full tone was for the first time well recorded; unfortunately, an indifferent singer took half the space on the four sides.

In 1942, Jimmie Noone went to California and played there for the first time in his life. He was soon hired by Kid Ory, who had resumed band leadership after an interval of about fifteen years, and had organized a wonderful orchestra entirely composed of first-class New Orleans musicians. Unfortunately, Jimmie Noone died (April 19th, 1944) at the very time when he was about to get due recognition. And it was just before Kid Ory's band started to make its celebrated series of recordings. However, before Jimmie's death, the band was presented on a broadcast by no less than Orson Welles, and an amateur recorded the broadcast. The recordings were issued a few years later on small labels, but the quality of the recordings was almost as bad as the music was beautiful. Fortunately, Jimmie Noone's clarinet is about the most audible instrument of the whole band.

While in California, Jimmie Noone also made a recording date with a pick-up group, 'The Capitol Jazzmen', but he was given a solo spot (and a short one) on only one of the four sides, while musicians like Dave Matthews and Jack Teagarden were featured at length.

H.P.

1940	Keystone Blues	Decca
	New Orleans Hop Scap Blues	"
	Moody Melody	Bluebird
	Then You're Drunk	"
	I'm Going Home	"
	They Got My Number Now	"
1943	High Society " (Kid Ory)	Carousel
	Muskrat Ramble	"
	Panama Rag	Jazz Society

OLIVER, SY

(IV)

The son of musician parents, Sy Oliver was born in Michigan in 1910. He was taught trumpet by his father and played in his high school band. His first professional experience was with Zack Whyte's group in Cincinnati in 1928. He joined Jimmie Lunceford in 1933 and, more than anyone else, established what came to be known as the 'Lunceford style' (see LUNCEFORD, II). Members of Zack Whyte's band claim, however, that he was already writing in this style before 1933. In addition to arrangements, his vocals and trumpet solos were always major assets in any Lunceford performance.

He joined Tommy Dorsey's arranging staff in 1939 and continued to produce original orchestrations in his former vein, among them *Opus No. 1*, *Chicago*, *Blue Skies*, *Easy Does It*, *So What* and *Yes, Indeed*. After a period in the Army (1943-5), he resumed work for Dorsey and led a group of his own in Mutual network's 'Endorsed By Dorsey' show. In 1946, he got together an outstanding big band which opened at the Zanzibar in New York. A perfectionist, Sy had chosen his men irrespective of race, but when the group went on tour there were complaints, and he was obliged to drop the white musicians! Despite its quality, the band was short-lived, and for the rest of the decade Sy was mostly occupied as a musical director for Decca.

The numbers recorded by his band during 1947 were often, curiously enough, not scored by himself. Thus the rich, colourful score of *Slow Burn* was the work of his protégé, Billy Moore. *Scotty*, *Four To Go* and *Blues, Just Blues* were written and arranged by George Duvivier, the band's brilliant bass player. On the first of these, George used muted brass in Ellington fashion; the second gave the four members of the rhythm section opportunity to display their skills; and the third was a shout number at a Lunceford walking tempo with solos by Billy Kyle and Lamarr Wright. Several of the other

numbers had the same humorous approach Sy brought to many Lunceford interpretations. His vocal duet with Dickie Wells on *Hey, Daddy-O* was a witty piece of jazz repartee in a brilliant setting. On *I Want To Be Loved*, after a sweet vocal by Henry Wells, Sy showed him how to get tough and woo with success, a contrast between saccharine and hot conceptions being tellingly embodied in the backgrounds. *Walkin' The Dog* was taken at one of those slow, rocking drag tempos beloved of the Lunceford band, and the resemblance was enhanced by the vocals of Sy and a quartet. On two vehicles for the straight bass voice of Tommy Roberts (*Sad Story Blues* and *You Know What The Trouble Is Baby*) the rich texture of the orchestral backgrounds and the perfection of their execution made comparison with Ellington's work unavoidable. This is all the more creditable when the band's brief existence is taken into account.

When the many admirable qualities of Sy Oliver as band-leader, arranger-composer, trumpet and vocalist are considered, two command special attention: first, his gift for choosing tempos that, at first surprised, but were in fact perfectly suited to the material; secondly, his remarkable feeling for dynamics, which resulted in subtle ensemble shading and exciting tonal contrasts.

S.D.

1947	Hey, Daddy-O	M.G.M.
	Slow Burn	"
	Did Dot Dit	"
	I Want To Be Loved	"
	Lammar's Boogie	"
	Scotty	"
	Four To Go	"
	Blues, Just Blues	"
	Walkin' The Dog	"

ORY, KID

(1, IV)

After being musically inactive for more than a decade, Kid Ory started to play jazz again professionally in 1942, with Barney Bigard, who, after leaving Duke Ellington, had formed a small band in California.

A year or so later, Kid Ory organized a New-Orleans-style band which was immediately, artistically as well as commercially, the most successful of all the 'New Orleans Revival' bands. One is even tempted to say: the *only* 'revival' band that was a hundred per cent successful in bringing back to life real New Orleans jazz. There were two very good reasons for it: one was that Kid Ory was a perfect leader, who knew how to get the best out of his musicians, the other reason being that, unlike other band leaders, Kid Ory was wise enough to surround himself with New Orleans jazzmen, or, at least, with musicians familiar with the New Orleans idiom. That is why Kid Ory's orchestra was the only New Orleans band of the '40s to compare with the best of the great New Orleans period (mostly in the '20s). So, it is worth giving the name of the musicians who were part of this history-making band: Mutt Carey (trumpet), Buster Wilson (piano), Bud Scott (guitar), Ed Garland (bass), Minor Hall (drums), while the clarinetist was changed several times: Omer Simeon, Joe Darensbourg, Darnell Howard, Barney Bigard, then again Darensbourg were in Ory's band between 1944 and 1949, and they had been preceded, for a very short while, by no less than the great Jimmy Noone himself. It was with those musicians that Kid Ory made his best records of the '40s, those of 1945-6. No one in the world could have dreamed, a few years before, that New Orleans jazz in its pure, genuine, most typical form, and full of its spirit and inspiration, would be heard again on records such as those, which were almost the equal of the best made in the '20s. The pulse of the rhythm section, the tailgate trombone part of Kid Ory,

the firm on-the-beat lead of Mutt Carey, the flowing, singing counterpoint of the clarinetist, every feature of good, honest, singing and swinging New Orleans music was present there.

Kid Ory's success should have had a good and big influence on younger musicians and should have taught the new generation how to play New Orleans jazz. Unfortunately, there were at the same time too many bad, pseudo-New-Orleans bands (or Dixieland, as they have rather been called), almost all consisting of white musicians who did not know much about real New Orleans style and spirit; so, the newcomers were puzzled and those with gifts and good taste did not feel like trying to express themselves in a style played by so many mediocre and boring orchestras.

H.P.

1944	Blues For Jimmie South	Crescent
	The Girls Go Crazy About The Way I Walk	"
	Panama	Decca
	Careless Love	Crescent
	Do What Ory Say	"
	Down Home Rag	"
	1919 March	"
	Oh, Didn't He Ramble	"
	Wearly Blues	"
	Maple Leaf Rag	"
	Ory's Creole Trombone	"
1946	The World's Jazz Crazy, Lawdy, So Am I	Columbia
	Tiger Rag	"
	Bucket Got A Hole In It	"
	Bill Bailey, Won't You Please Come Home	"

PAGE, LIPS

Oran 'Hot Lips' Page was born in Texas in 1908. He learnt trumpet in a children's band and began playing professionally at the age of thirteen. By the time he joined Walter Page's Original Blue Devils in 1927, he had already worked in Troy Floyd's band and toured the T.O.B.A. circuit with shows featuring Ma Rainey and Bessie Smith, from whom much of his own great mastery of the blues idiom was acquired. He was a member of Benny Moten's Kansas City band from 1931 to 1935, and continued with it under Basie's leadership after Benny's death. He went East in 1936 and led bands of varying size until 1941, when he joined Artie Shaw's orchestra as featured trumpet soloist and vocalist for an engagement that lasted less than a year. After that, he led small groups of his own, freelanced around New York, and played in the Paris Jazz Festival of 1949.

Lips obviously drew inspiration from Louis Armstrong, both in his trumpet playing and singing. His trumpet style was closely related without being a direct imitation, but vocally he most resembled the New Orleans blues-singer, Cousin Joe. His husky voice was very effective in the delivery of blues, which always formed the largest part of his repertoire. Whether the lyrics were his own or by someone else, his range of expression encompassed tragic and ironic qualities, and earthy humour. He sang such lines as 'Love you harder than a mule can kick on a slippery hill' (*The Lady In Bed*) with uncommon relish. His trumpet solos had bold simplicity and striking climactic development. 'Phrasing is like an artist painting a picture,' he once said. 'Your phrases should be colourful, pretty, melodic variations, built up to a climax.' He had good technique, warm tone and moving vibrato, and he showed a praiseworthy appreciation of the instrument's possibilities in the middle and lower registers—'After all, the low notes are just as important as the high ones!' While he

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often used growling, muted effects in the customary dramatic manner (*I Won't Be Here Long* and Artie Shaw's *St. James' Infirmary*), he also used them in an individual manner for fierce, driving emphasis.

Records made under his own name during the '40s were much superior to those of the '30s, and almost all on Commodore, Savoy and Continental may be strongly recommended. Heard on the selection below, besides Lips at his best, are musicians like Vic Dickenson, Benny Morton, Lucky Thompson, Don Byas, Lem Johnson, Earl Bostic, Clyde Hart, Hank Jones, Sidney Catlett and Jesse Price. s.d.

1940	I Won't Be Here Long	Decca
1944	You'd Be Frantic Too	Commodore
	Blues Jumped A Rabbit	"
	Paging Mr. Page	Savoy
	Uncle Sam's Blues	"
	I Keep Rollin' On	"
	You Need Coachin'	Commodore
1945	The Lady In Bed	Continental
	Big 'D' Blues	"
	It Ain't Like That	"
	Double Trouble Blues	Savoy
	Sunset Blues	Continental
	They Raided The Joint	"

PARENTI, TONY

Tony Parenti, born in New Orleans in 1900 and a jazz clarinetist since 1914, made his first appearance on records in 1947-8 with a dozen remarkable tracks of Ragtime. These remain the only successful band ragtime on record, steering a deft middle course between the opposite dangers of inelastic adherence to the written notes or total loss of the ragtime flavour in too-freely jazzed versions. The result was a pleasing

presentation of the melodic and rhythmic appeal of a group of typical ragtime numbers, and in addition gave for the first time a demonstration of the way in which a first-class band might perhaps have played ragtime in the days before World War I.

Tony Parenti's playing was notable for its clean phrasing of the intricate melodic line of these pieces, due no doubt to his early legitimate training; he had very good tone in all registers of the instrument (as may be heard, for instance, in *Hiawatha*). He must certainly be classed as one of the finest white ensemble clarinetists; it is astonishing that a musician of such quality remained unrecorded for so many years.

Tony Parenti's Ragpickers were a trio of clarinet with Ralph Sutton on piano and Wettling at the drums; Sutton's strong and supple piano hit exactly the slightly stiff rhythmic manner required for ragtime, and contributed greatly to the success of the session. To make up Tony Parenti's Ragtime Band the trio was augmented by Wild Bill Davison (trumpet) and James Archey (trombone) and a full rhythm section, with Baby Dodds coming in on drums in place of Wettling. This session was almost equally successful as the trio sides, though the brass instruments were not really suited to the exposition of the piano-slanted melodic lines of some of the pieces, and there were also some troubles of balance in the recording studio. C.W.

1947	Swipesey Cake Walk (Band)	Riverside
	Hiawatha	"
	Hysteries Rag	"
1948	The Entertainer's Rag (Ragpickers)	"
	Cataract Rag	"
	Nonsense Rag	"

PARKER, CHARLIE

(1V)

Parker was one of the greatest of all jazz musicians, comparable in achievement and influence to Armstrong and Ellington, and the most creative figure associated with the modernist movement. He was born in Kansas City in 1920 and worked with several local bands, most notably that of Jay McShann with whom he went to New York. This background instilled the blues tradition in Parker so that, no matter what innovations he later adopted, blues remained the basis of his every solo. Indeed Parker was less a conscious innovator than the other men he associated with at Minton's. Although he embraced the new ideas of Monk, Christian and the rest, he did so not with a conscious evolutionary purpose but simply because the old jazz language could not communicate the new things he needed to say. The expression of his own musical personality was his only purpose and he needed the new tools.

He achieved this and demonstrated the fresh jazz techniques with unapproached brilliance. He accommodated into his playing all the new refinements of harmony, phrasing and rhythm, colouring them with his unique inspiration and endowing them with greater significance. In this he was served by a technique of extraordinary fluency and an apparently inexhaustible inventive power that was copiously demonstrated by the many alternative versions he recorded of his themes. Like Armstrong, Parker could play a melody almost straight and not only create jazz but also communicate his identity. His tone was capable of smoothness and refinement, but was more often hard and cutting, sometimes harsh, but always a vital element in his expressive technique. These qualities were fused together in a style that brought jazz improvisation to a new level and in which Parker created countless solos of surpassing beauty and power.

In reconciling the explorations of modern jazzmen with

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one of the oldest parts of their tradition—the blues—Parker changed jazz as surely as Armstrong had done twenty years before. His expansion of the solo, like Armstrong's desertion of the New Orleans ensemble, influenced the character and gave direction to the work of most jazz musicians who followed him. He demonstrated the further potentialities of jazz with the new series of masterpieces he created.

M.H.

1941	Hootie Blues	(McShann)	Decca
	Dexter Blues	"	"
1942	Lonely Boy Blues	McShann	"
	Jumpin' Blues	"	"
	Sepian Boune	"	"
1944	Tiny's Tempo	(Tiny Grimes)	Savoy
	Red Cross	"	"
	I'll Always Love You	"	"
	Romance Without Finance	"	"
1945	Bird Blues	(Red Norvo)	Vogue
			(English)
	Hallelujah	"	Comet
	Congo Blues	"	"
	Takin' Off	(Sir Charles Thompson)	Apollo
	Street Beat	"	"
	Billie's Bounce	"	Savoy
	Now's The Time	"	"
	Warming Up A Riff	"	"
	Meandering	"	"
	Thriving From A Riff	"	"
	Koko	"	"
1946	Home Cooking	"	Dial
	Moose The Mooche	"	"
	Yardbird Suite	"	"
	Ornithology	"	"
	Night In Tunisia	"	"

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1947	Dark Shadows	Dial
	Bird's Nest	"
	Cool Blues	"
	Relaxin' At Carmarillo	"
	Cheers	"
	Carvin' The Bird	"
	Stupendous	"
	Buzzy	Savoy
	Donna Lee	"
	Chasing The Bird	"
	Cheryl	"
	Dexterity	Dial
	Bongobop	"
	Prezology	"
	The Hymn	"
	Bird Of Paradise	"
	Embraceable You	"
	Dewey Square	"
	Klactovedsedstene	"
	Scrapple From The Apple	"
	My Old Flame	"
	Out Of Nowhere	"
	Don't Blame Me	"
	Drifting On A Reed	"
	Quasimodo	"
	Charlie's Wig	"
	Bird Feathers	"
	Crazeology	"
	How Deep Is The Ocean?	"
	Another Hair-Do	Savoy
	Bluebird	"
	Bird Gets The Worm	"
	Klounstance	"
1948	Barbados	"
	Ah-Leu-cha	"

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1948	Constellation	Savoy
	Parker's Mood	"
	Perhaps	"
	Marmaduke	"
	Sleeplechase	"
	The Bird	Jazz Scene
1949	Passport	Clef
	Visa	Norgren
	Cardboard	"
	Segment	Verve

PARKER, SONNY

(1V)

Born in Youngstown, Ohio, in 1925, Sonny Parker was raised in Chicago by Butterbeans and Susie, two of the greatest performers in Negro vaudeville.

After an obscure musical debut—as drummer, dancer and vocalist—he found fame with his first recording for Lionel Hampton in 1949, *Drinking Wine Spoo-Dee-Oo-Dee*. Sonny was a typical band vocalist, powerful, with an amazing sense of swing, and roots deep in the blues, as the record below and later ones proved.

Y.B.

1949	Pretty Baby
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Aladdin

PAYNE, CECIL

(1V)

Born in 1922 at Brooklyn, New York, Payne studied clarinet and alto with Pete Brown. His first records were made on alto at J. J. Johnson's first Savoy session in 1946, but he was mainly associated with the baritone saxophone. After working with Roy Eldridge, Payne joined Gillespie's big band in 1946 and remained until early 1949. Following this he was in several small groups around New York. On records Payne showed himself to be an adequate soloist, if lacking in character. His tone was strong and his technique fluent, but he failed to

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create a genuinely modern baritone style related to developments on other instruments.

M.H.

1947	Owl	(Gillespie)	Victor
1948	Stay On It	"	Gene Norman

PETTIFORD, OSCAR

(1V)

Born at Okmulgee, Okla., in 1922, Pettiford's first significant move was joining Charlie Barnet in 1943 and going with him to New York. There, like most of the leading modernists, he was a habitué of Minton's and in 1944 he was co-leader with Gillespie of the first hop group on 52nd Street. Pettiford later worked with Boyd Raeburn and while with Ellington from 1945 to 1948 attempted to persuade Duke to employ some of the modernists. He spent much of 1949 with Woody Herman.

While he did not record very frequently in a modern context, Pettiford was undoubtedly the most brilliant bassist associated with the new music and one of the most gifted in all jazz. His tone, swing, agility and inventiveness in solos made his work comparable only with that of Jimmy Blanton. An idea of his powers was given by the bass solos *Dedicated to J.B.* and *Don't Blame Me* (Delta, 1944) and his contribution to Gillespie's *Good Bait/Bebop* session (Manor, 1945).

M.H.

1944	A Date With Rhythm	(Billy Eckstine)	DeLuxe
1945	Wrap Your Troubles in		
	Dreams	(Coleman Hawkins)	Capitol
1949	Chasin' The Bass	(Serge Chaloff)	Futurama

POTTER, TOMMY

(1V)

Born in 1918 at Philadelphia, Pa., Potter took up the

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hass in 1940. In a number of sessions held in the latter part of the decade he teamed with Al Haig and Max Roach or Roy Haynes to form two of the finest bop rhythm sections ever recorded. Often he was not favoured by the recording balance, but on Parker's *Superman* (Dial), *Visa* and *Segment* (Clef) he could be heard to great effect. He was a regular member of Parker's group during 1947-9 and also worked with Eckstine and Stan Getz.

M.H.

POWELL, BUD

(IV)

One of the greatest of all jazz pianists and the most remarkable modern keyboard exponent, Powell was born in 1924 of a musical family in New York City. He frequented Minton's in the early '40s when the modern jazz idiom was being defined, and later played with Gillespie, Eager, Byas and in many 52nd Street groups.

Powell may in some respects be considered the pianistic equivalent of Charlie Parker, and the parallels between their work in rhythm and phrasing are not dissimilar to those between Armstrong and Hines. Starting with the transitional work of Clyde Hart and the then more theoretical concepts of Monk, Powell developed a style in which most of the musical interest lay in the right hand and the left was mainly confined to punctuation and establishing chord changes. This was the approach adopted by most modern pianists but with regard to the content of his music Powell was a somewhat isolated figure in the sphere of modern piano jazz. The intensity of his work contrasted strikingly with the restraint and mellow lyricism often achieved by Haig, Wallington and others. This intensity was a reflection of Powell's sometimes unstable health, but was also a fundamental ingredient of his style. His finest work had a remarkable dynamism that depended on a ceaseless flow of ideas and an unrelenting attack. The variety of these ideas attested the scope of his imagination,

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for his phrases ranged from sparsely noted, angular sequences to finely spun, double-time passages thrown off with almost infallible ease. His touch was singularly incisive and enabled him to produce one of the most distinctive jazz piano tones. These qualities of technique and imagination were synthesized into one of the most satisfying modern solo idioms.

Despite Al Haig's unique qualities, Powell's position as the pre-eminent modern pianist has never been in doubt. As early as 1944, his stylistic affiliations were clear and he recorded frequently with Parker, Navarro, Clarke and others. In many of these records he demonstrated his ability to express much in a small space and his solo on Parker's *Buzzy* was an outstanding example of this.

M.H.

1944	Floogie Boo	(Cootie Williams)	Hit
1945	Reverse The Charges	(Frank Socolow)	Duke
1947	Bud's Bubble		Roost
	I'll Remember April		"
	Indiana		"
	I Should Care		"
	Nice Work		"
1949	Tempus Fugue-it		Clef
	Celia		"
	Strictly Confidential		"
	All God's Chillun Got Rhythm		"
	Dance Of The Infidels		Blue Note
	52nd Street Theme		"
	Wail		"
	Bounce With Bud		"
	Ornithology		"
	You Go To My Head		"
	Bud's Blues	(Sonny Stitt)	New Jazz

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POZO, CHANO

Pozo, who was born at Matanzas, Cuba, in 1920, was the most remarkable bongo and conga drummer to achieve prominence as a result of the boppers' experiments with Cuban rhythm. He was discovered by Gillespie, with whom he toured. Pozo's brilliant drumming gave special character to such recordings as James Moody's *Cuba* and *Moodamorphosis*, Dameron's *Jahbero* and the recordings made at Gillespie's 1948 Pasadena concert. He was shot dead in a Harlem bar-room fight in 1948.

M.H.

PRICE, SAMMY

(IV)

Sammy Price was born in Texas in 1908. In addition to some formal piano teaching, he learned to play the blues while a youngster by listening to a player-piano. At fifteen he won a Charleston contest and went on tour as a dancer with the band of Alphonso Trent, who helped him with his piano style. He returned home and worked in a record store owned by R. T. Ashford, the man credited with discovering blues singers Texas Alexander and Blind Lemon Jefferson. Leaving Texas in 1927, he played piano in a road show and eventually arrived in Kansas City in 1930, where he remained for several years and was associated with musicians like Lips Page, Lester Young and Budd Johnson. From there he went to Chicago, then to Detroit, and in 1938 to New York. He worked for Decca many years as accompanist for a great variety of artists (Sister Rosetta Tharpe, Trixie Smith, Georgia White, Cow Cow Davenport, Joe Turner, etc.) and also acted as talent scout for their 'race series', which, in the more polite segregation of the '40s, became the 'Sepia Series'.

Sammy was one of the best blues pianists, his style embracing the modes practised throughout the Mid- and South-West and their synthesis in the musical heyday of Kansas

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City. He was a master of the authentic blues idiom at all tempos, and on fast numbers was one of the most satisfying boogie woogie exponents. Admirable both as accompanist and soloist, his presence in a band's rhythm section almost invariably ensured a swinging performance.

Of the records below, those made between 1940 and 1943 were all with small studio bands featuring solos and riffs in the Kansas City manner. The instrumentation on the first three (two trumpets, two saxes and rhythm) was unusual and extremely effective. Tenor on *Just Jivin' Around* was by Lester Young, on the two 1943 numbers, by Ike Quebec. The last five titles were piano solos, and the Deccas, made while Sammy was touring France, were accompanied by Kenny Clarke on drums.

S.D.

1940	Fetch It To Me	Decca
	Sweepin' The Blues Away	"
1941	Just Jivin' Around	"
	Boogie Woogie Moan	"
1942	Frantic	"
1943	Big Joe	Coral
	Boogin' A-Plenty	"
1945	Callin' 'Em Home (piano solo)	Jazz Selection
	I Finally Gotcha (alias Jimmy Blythe Jr., piano solo)	King Jazz
	Boogin' For Mezz (alias Jimmy Blythe Jr., piano solo)	"
1948	Sammy's Boogie (piano solo)	Decca
	Low Down Blues	"

QUEBEC, IKE

Born in Georgia in 1917, Ike Quebec was a typical product

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of the Tenor Era. Prior to 1939, when he took up tenor sax, he had been a pianist. He soon attained proficiency on his new instrument and in 1941 worked in Frank Newton's small group. Before joining Cab Calloway in 1944, he had played with such musicians as Roy Eldridge, Benny Carter and Coleman Hawkins, a sure indication of his developing ability.

A tenor player of the Coleman Hawkins school, he had much of the master's spirit, but less invention and facility. He was at his best on relaxed tempos and played slow blues with much feeling (*Blue Harlem, I.Q. Blues*). On songs like *Mad About You*, his rhapsodic style and full, smooth tone were hardly less impressive. At medium and up tempos, he usually adopted the biting, buzz tone that Hawkins had introduced, although on the fast, rather frantic *Jim Dawgs*, the joint influence of the popular Jacquet and Cobb was apparent. In the context of the period, Quebec was a very satisfying musician, playing in a direct, expressive style. J. C. Heard drummed on all of the records cited. S.D.

1944	Blue Harlem	Blue Note
	Tiny's Exercise	"
	Facin' The Face	"
	Mad About You	"
1945	Dolores	"
	I.Q. Blues	Savoy
	Jim Dawgs	"

RAMEY, GENE

(IV)

Ramey was born at Austin, Texas, in 1913 and the sousaphone was his first instrument. In 1932 he went to Kansas City and learned the string bass from Walter Page. He was with Jay McShann 1938-44 and thus had early contact with Parker. Later he worked with Luis Russell, Ben Webster and Lips Page. Ramey was one of the few older bassists able to adapt to

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his instrument's new role in the bop rhythm section. He did not record with the moderns often, but his driving style can be heard on Monk's *Nice Work* and *Suburban Eyes* (Blue Note) and he performed outstandingly on Eddie Davis's Savoy sessions with Navarro, especially *Maternity* and *Stealin' Trash*. M.H.

REDMAN, DON

(II, IV)

Don Redman's big band broke up in 1940. He worked primarily as an arranger during most of the decade, apart from a European tour in 1946 with a band which included Don Byas, Tyree Glenn and Billy Taylor.

Shim-Me-Sha-Wabble, from his last session as leader of a regular band, featured the usual Redman characteristics. The saxes led by Don, the neat, muted brass, the tight, punchy swing, and the emphasis on section work rather than solos, all created the same rather piquant atmosphere as that on his records of the '30s. The two blues were rousing big-band performances, the second featuring Lips Page, Henderson Chambers and an inspired Cozy Cole. The last title had a typically humorous vocal in which Don poked fun at the current fashion for dark glasses. S.D.

1940	Shim-Me-Sha-Wabble	Bluebird
1943	Redman Blues	V-Disc
1945	Carrie Mae Blues	Swan
	Dark Glasses	"

ROACH, MAX

(IV)

Roach was born in Brooklyn, N.Y., in 1925 and, like most of the pre-eminent modernists, was a frequent visitor to Minton's in the earlier '40s. There and at Kelly's Stables he studied Kenny Clarke's work with the utmost attention besides working with Parker at Monroe's Uptown House. From this

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experience he perfected a drumming style that, incorporating all Clarke's innovations along with a technical brilliance and musical sensibility of his own, met all the requirements of modern jazz. Roach first recorded with Coleman Hawkins in 1944 and later played with Gillespie, Benny Carter and Allen Eager. He visited the 1949 Paris Jazz Festival with Parker.

In all his work Roach exemplified the modern approach whereby the drummer engaged in a duet improvisation with the soloist. The fundamental rhythm was stated with a supple, unrelenting drive, but the soloist's ideas were enhanced with additional rhythmic patterns, so that in sum the percussion part constituted a complete improvisation full of subtle nuances of its own that were yet perfectly related to the soloist's line. The complexity of Roach's work was such that this relationship was not always apparent to the superficial listener, but close attention to the appropriate recordings shows how Roach's inventiveness augmented the effect of the beat in addition to setting off the soloist's phrases.

Clearly the main factors in Roach's achievement were extreme flexibility, perfect relaxation and an intuitive understanding of modern soloists similar to that of Al Haig. In this he was even the superior of his exemplar, Kenny Clarke. Many instances of his sensitive and imaginative work may be studied in his records with Parker on Dial and Savoy.

M.H.

ROBERTS, LUCKEY

(IV)

Born in Philadelphia in 1893, Luckey Roberts was one of the great figures in the creation of that Eastern variation of ragtime which came to be known in Harlem as 'parlor social' piano. During the '20s he and the orchestras he led were extremely fashionable with high society, and he was said to have copy-righted a hundred compositions. Florenz Ziegfeld engaged his services and he wrote the music for many musical shows. He played in concerts at Carnegie Hall, Town Hall and Robin

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Hood Dell—and, during the '40s, in his own bar, the Rendezvous in Harlem. Duke Ellington always credited him as one of his early mentors, the one who taught him to keep his arms 'swinging high over the piano'.

Luckey had big hands which enabled him to bring off such feats of virtuosity as were the despair of his pupils. He belonged to an era when pianists did not rely on the support of bassists and guitarists. His music was complex indeed, but full of melodic beauties. *Ripples Of The Nile*, at a much slower tempo, became *Moonlight Cocktail*, a Glenn Miller hit of 1942.

Despite his reputation, it was not until 1946 that Luckey was recorded solo. Rudi Blesh, whose valuable book, *They All Played Ragtime*, contains much interesting information about Luckey's activities, was responsible for this. The six titles below give some idea of his prowess, although Blesh indicates that his range—from a whisper to a thunderclap—severely taxed the ingenuity of the Circle engineers. *Junk Man Rag* dates back to 1913 and was one of Luckey's early hits. *Railroad Blues*, in this Eastern conception, contrasted sharply with the more familiar train blues of the Mid-West.

S.D.

1946	Pork And Beans	Circle
	Music Box Rag	"
	Ripples Of The Nile	"
	Shy And Sly	"
	Railroad Blues	"
	Junk Man Rag	"

RODNEY, RED

(IV)

Rodney, who was born in Philadelphia in 1927, took up the trumpet in 1940 and started touring two years later. He was with a number of large white swing groups, including those of Claude Thornhill and Gene Krupa, and spent 1948-9 with Woody Herman. During the final months of the decade he

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worked with Parker. Rodney was a clean-toned and adroit minor bop trumpeter whose style was influenced by Gillespie in phrasing and Miles Davis in construction. He soloed on Krupa's *How High The Moon* and *Just The Other Day* (Columbia) and took part in Serge Chaloff's Savoy and Futurama sessions. Representative titles under his own name are: *Fine And Dandy* and *Elevation* (Keynote). (In some discographies, Rodney appears under his original name, Robert Chudnick.)

M.H.

RUSHING, JIMMY (II, IV)

Throughout this decade, Rushing stayed with Basie's band, and he recorded with it such great performances as *Draftin' Blues*, *Harvard Blues* and *Jimmy's Blues*. He remained the same swinging, powerful and spectacular blues shouter that he had been in the previous decade.

The record cited was cut with a section of Basie's orchestra.

Y.B.

1946 Thursday Blues Excelsior

RUSSELL, CURLY (IV)

Bass; born 1920 in New York City. After work with Don Redman, Russell made his first records with Benny Carter in 1943. He was very active in bop from 1944 onwards and his large tone and strong attack especially fitted him for the modernist rhythm section. In this decade Russell probably recorded more than any other modern bassist. He can be heard to particular effect on many of Parker's Savoy titles and Bud Powell's 1947 Roost recordings.

M.H.

ST. LOUIS JIMMY (II, IV)

Previously known as Old Man Oden on the Decca label,

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James Oden recorded for the RCA-Victor Company under this pseudonym.

He seems to have been usually much underrated and his records in general deserve to be better known. He was a singer of above average quality, with sincerity and warmth and a style half-way between country and a certain type of city blues. The records also deserve attention for some very good accompaniments by pianist Roosevelt Sykes at his best, and sometimes the guitar of Big Bill, especially noticeable in *Back On My Feet Again*.

Y.B.

1941	Going Down Slow	Bluebird
	Lost Ball Blues	"
	Poor Boy Blues	"
1942	Back On My Feet Again	"

SHAVERS, CHARLIE (IV)

Charlie Shavers was born in New York in 1917 and played banjo before taking up trumpet. He arrived prominently on the jazz scene when he joined the Blue Rhythm Band in 1936, after which his career might be described as meteoric. He was the mainspring of the highly successful group led by John Kirby (q.v.) from 1937 to 1944, a member of Raymond Scott's mixed studio band at CBS, and from 1945 to 1949 featured trumpet soloist with Tommy Dorsey.

Shavers was an outstanding virtuoso of the trumpet. He played all over the instrument with remarkable ease and power, and his full tone, attack and accurate articulation won the admiration of all musicians. His extraordinary technique occasionally led him to exhibitionism, but this was often redeemed by an undercurrent of carefree humour. His gifts as an arranger were shown by the startling results achieved with the limited instrumentation of Kirby's band. *Undecided*, one of his compositions first recorded with Kirby, was destined to become a jazz standard.

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The records cited fully display his trumpet versatility in the company of such notable musical personalities as Coleman Hawkins, Earl Hines, Jonah Jones and Teddy Wilson. S.D.

1944	Star Dust	Keynote
	Rosetta	"
	Mountain Air	"
	You're Driving Me	"
	Crazy (The Keynoters)	"
	I'm In The Market	"
	For You	"
	My Man	"
	El Salon De Gutbucket	"

SHAW, ARTIE (11)

The year 1940 saw Artie Shaw at the peak of his success. His orchestra (or orchestras, for his was in the habit of frequently disbanding and re-forming) rivalled Benny Goodman's as the most popular swing band. The success was justified, for he used at this time a group of first-class musicians, and his orchestrations had a distinctively new richness and colour, in this respect anticipating the treatment later given to popular numbers by the Kenton orchestra. Shaw's was the first band to make effective use of a string section.

In 1940 Shaw for the first time recorded with a small contingent from within his orchestra, the Gramercy Five; these recordings, with a unit which featured Billy Butterfield, John Guarnieri and Nick Fatool, were a pace-setting sample of slick and sophisticated small-band jazz, particularly notable for the brilliant use by Guarnieri of the harpsichord.

Shaw developed his own clarinet playing with an eye to its personality-appeal to audiences rather than its musical value; his tone was thickly luscious, more akin to the soprano saxophone than typical clarinet tone, and he played in a simple

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melodic style, wholly avoiding the rapid passage-work commonly used on clarinet. He also developed the use of freak high notes (as in the coda of his biggest hit, the nine-minute *Concerto For Clarinet*), though his tone then deteriorated until it was not unfairly described by *Jazz Hot* as 'oiseau-oiseau'.

Featured in the Shaw bands of the '40s at different times were the coloured trumpeters Hot Lips Page (in *St James Infirmary*) and Roy Eldridge. After his wartime work as band-leader for the U.S. Navy, Shaw went into semi-retirement and recorded only intermittently. C.W.

1940	Chantez Les Bas	Victor
	Concerto For Clarinet	"
	Summit Ridge Drive (Gramercy Five)	"
	Special Delivery Stomp	"
	The Blues	"
1941	St James Infirmary	"

SHEARING, GEORGE (1V)

Pianist George Shearing was born in London in 1919 and was blind nearly from birth. He worked in Claude Bampton's band of blind musicians and with Ambrose. At one time he was considered Britain's leading boogie woogie pianist, but later his work reflected the influence of Art Tatum and Mel Powell. He went to the U.S. in 1947. 'When I heard bop for the first time,' he once said, 'I thought America must have gone completely mad.' However, after studying and analysing bop on records, he came to the conclusion that it represented an advance, 'rhythmically, harmonically and melodically', and his work was strongly influenced by it thereafter. Having taken up permanent residence in America, he recorded in 1949 with a group consisting of vibes, guitar, bass and drums. This was so successful that it became a regular unit, and with it he built up a large following in the succeeding years. He was an

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accomplished pianist with a very sensitive touch. He effectively contrasted the 'locked hands' style of full chords with single-note linear phrases. He was an inventive if not notably original musician, but the great popularity of his group and the diluted form of modern jazz which it played were responsible for introducing the new idiom to a far larger audience than it had hitherto enjoyed.

S.D.

1949 Cotton Top
Bebop's Fables

Discovery

"

SMITH, STUFF

(II, IV)

Cozy Cole and Jonah Jones left Stuff Smith in 1940, but his sextet continued with some success for two more years, a couple of Fats Waller alumni—Herman Autrey and Slick Jones—being recruited to good effect in 1942. In 1944, he formed a trio with Jimmy Jones on piano and John Levy on bass. These three musicians achieved a remarkable entente, as is demonstrated on the Asch titles below. *My Blue Heaven* was made before Jonah's departure and was more in the hilarious pattern previously established. *My Thoughts* was a soulful violin solo with the development and much of the emotional impact of an improvisation by Louis Armstrong.

S.D.

1940 My Thoughts
My Blue Heaven
1944 Skip It
Desert Sands
Midway
Look At Me

Varsity

Asch

"

"

"

SMITH, WILLIE

Willie Smith was born in South Carolina in 1908 and was one of the founder members of the Jimmie Lunceford orchestra

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(q.v. II, III). His contribution, as lead alto, alto and clarinet soloist, vocalist and arranger, was second only to Sy Oliver's. He played with Charlie Spivak in 1942 and, after service in the Navy, joined Harry James in 1944. He was associated with James off and on for most of the decade, apart from forays with Jazz At The Philharmonic, in which he was one of the most exhilarating elements during the formative period. The need for excitement in this unit led to his developing the more flamboyant style that was heard in embryo on *Experiment Perilous*. Though the contexts were far less attractive than Lunceford's, the records listed below showed that he remained very much a master of the alto, with a wide, capricious range of expression. *Sometimes I'm Happy*, except for a release by Gerald Wilson, was all alto and entirely in his melodious, singing vein. In Harry Edison's group, he took an easy, limpid blues chorus with the grace often previously found in Lunceford theme statements. The James titles were valuable in preserving his big sound as sax lead as well as in sparkling solos, those on *I'm Confessin'* and *Who's Sorry Now?* being notably neat rhythmic essays. He took a typically gay vocal on the latter number, too.

S.D.

1944	<i>I'm Confessin'</i>	(Harry James)	Columbia
1945	<i>Sometimes I'm Happy</i>	(Al Casey)	Capitol
	<i>Exit Virginia Blues</i>	(Harry Edison)	Philo
	<i>I Found A New Baby</i>		Sunset
	<i>Experiment Perilous, Part 2</i>		"
	<i>Who's Sorry Now?</i>	(Harry James)	Columbia
1946	<i>Moten Swing, Part 2</i>	"	"
1947	<i>East Coast Blues</i>	"	"
	<i>Tuxedo Junction, Part 1</i>	"	"

SMITH, WILLIE 'THE LION'

(II, IV)

For most of the '40s, The Lion freelanced in and around New

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York, but in 1949-50 he made a successful tour of Europe and North Africa. The compliment paid him in 1939 by Duke Ellington's orchestral recording of *Portrait Of The Lion* was reciprocated in 1949 when he produced his solo *Portrait Of The Duke* in France. A series of records made in that country showed that the talents of this lively and lovable personality were by no means diminished. He expressed some concern with contemporary piano trends which involved neglect of the left hand. 'The trouble with most pianists,' he said, 'is that they do not play enough Bach.'

The first title below was made by a small band including Sidney De Paris and Bernard Addison, but it is cited mainly for the fragrant quality of *The Lion's* composition. The last title, on which he also sang, was made with Buck Clayton, Claude Luter and Wallace Bishop. S.D.

1940	Noodlin'		General
1949	Here Comes The Band	(piano solo)	Royal Jazz
	Zig Zag	"	"
	Relaxing	"	"
	Contrary Motion	"	"
	Late Hours	"	"
	Portrait Of The Duke	"	"
	Cuttin' Out	"	Vogue
	I'm Gonna Ride The		
	Rest Of The Way	"	"
	Nagasaki		Royal Jazz

STEWART, REX

(11, 14)

After a few months' absence in 1944, Rex Stewart finally left Duke Ellington in 1945. He formed his own small band, played for a season with Jazz At The Philharmonic, did a long tour of Europe in 1947 with another small group, and in 1949 went to Australia as a single and worked there with local bands.

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His continuing versatility and audacious invention were as evident in Ellington big-band performances, like *Morning Glory*, *Across The Tracks Blues*, *Five O'Clock Drag* and *John Hardy's Wife*, as in the context of the small studio groups whose records are cited below. His ability to take the place of Cootie Williams as a 'growl' specialist was shown on *Subtle Slough* (later known as *Just Squeeze Me*) and *Poor Bubber*. His further explorations of the cornet's range led to some extraordinarily low, menacing notes on *Menelik*, while *Jug Blues* was another amusing sample of his 'talking' technique on the instrument. (The humour on an earlier Mercury version of the latter number was rather more broad.) He was accompanied by excellent musicians on all of the records chosen, but Cozy Cole deserves special mention for his impressive drumming on *Zaza* and *The Little Goose*. S.D.

1940	Diga Diga Doo	H.R.S.
	Solid Rock	"
	Mobile Bay	Bluebird
1941	Subtle Slough	"
	Poor Bubber	"
	Menelik	"
1944	Kansas City Caboose (Sonny Greer)	Apollo
	The Little Goose	Keynote
	Zaza	"
1945	Dutch Treat	Capitol
	Rexercise	"
	Dreamer's Blues	Parlophone
	Shady Side Of The Street	"
1947	Flim Flam	H.R.S.
	Jug Blues	Blue Star

STEWART, SLAM

Bassist Slam Stewart, born in New Jersey in 1914, teamed

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with Slim Gaillard as the popular duo 'Slim and Slam' from 1938 to 1942. He was with Art Tatum (q.v.), 1943-4, and with Benny Goodman, 1944-5. For much of the latter part of the decade he led his own trios and quartets.

Slam's great popularity in the recording studios of the mid-'40s resulted from the unusual tonal effect of his improvised solos. He bowed the bass with great skill and vivacity, at the same time humming in unison an octave higher. This original idea was so exploited on records that it soon fell into some disrepute. The fact that Slam also played brilliantly as a part of the rhythm section subsequently tended to be overlooked.

Records made with Art Tatum showed him to great advantage. The pianist heard with him on those of 1945 below was Erroll Garner. On the 1946 session, it was Billy Taylor. S.D.

1945	Play, Fiddle, Play	Savoy
	Dark-Eyesky	"
	Laff, Slam, Laff	"
	Jumpin' At The Deuces	"
	Hop, Skip And Jump	Manor
	Blue, Brown And Beige	"
1946	Dr Foo	Musicraft
	Coppin' Out	"
	Blues Collins	"

STITT, SONNY (IV)

Stitt was born at Boston, Mass., in 1924. He appeared in Detroit and Newark during 1945-6 working with Tiny Bradshaw and other bands before going to New York. Stitt was one of the first of Parker's disciples and none adopted the new approach to alto tone and phrasing more completely than he. Basing his work so firmly on another man's creation prevented him from contributing much that was original, but his playing

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always displayed exceptional drive and feeling that made his solos enjoyable within their limitations. In 1946 he took part in fine recordings with Gillespie and Kenny Clarke which are cited under these leaders' names. After this he was absent from music for two years and reappeared in 1949, usually playing tenor. On this, although the Parker influence was at the root of his playing, his ideas were simpler and somewhat more individual. M.H.

1946	Fool's Fancy	(Behop Boys)	Savoy
	Blues In Bebop	"	"
1949	All God's Chillun Got Rhythm	New	Jazz
	Sunset	"	"
	Elora	(J. J. Johnson)	"

SUNNYLAND SLIM (IV)

Mississippi-born Albert Luandrew came to Chicago in the early '40s and made his first recordings in 1946 under the pseudonym of Doctor Clayton's Buddy.

Being a talented blues piano player, he played with several noted performers and also was on some of Muddy Waters's first recordings. Muddy played on the first title mentioned here and the guitarist on the second side may well have been Lonnie Johnson.

Sunnyland Slim's piano style had something of Altheimer's direct approach and his singing was in the vein of Memphis Slim. Most of his records were made under bad conditions, technically and musically speaking. Y.B.

1948	My Baby, My Baby	Aristocrat
	Keep Your Hands Out Of My Money	Hy-Tone

TAMPA RED (I, II, IV)

The records mentioned here were outstanding not so much

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for Tampa Red himself, who was quite mediocre as a singer and not above average as a guitarist, but for the remarkable piano contributions of Big Maceo. These records may be ranked among the latter's best, and hearing them it is easy to understand the wide influence that he had.

Y.B.

1941	Maybe Some Day	Victor
1942	My First Love	Bluebird
1945	Better Let My Gal Alone	"

TATE, BUDDY (IV)

Buddy Tate was born in Texas in 1914 and gained early musical experience in high-school and college bands. His subsequent professional career included work with some of the best bands of the South-West, among them Troy Floyd's, T. Holder's, Andy Kirk's and Nat Towles's, until in 1939 he took the place of his friend, Herschel Evans, in Count Basie's orchestra. He stayed with Basie for ten years and then joined Jimmy Rushing's Kansas City Seven in New York before forming his own group.

Buddy had played alongside Herschel Evans in Troy Floyd's band and the stylistic similarities noticeable ten years later were common to several other tenor players who came from Texas. During his long stay with Basie, Buddy's playing showed constant growth while remaining firmly rooted in this Texas tradition. The relative sobriety of his style, with its direct, uncomplicated phrasing and big, muscular tone, provided the kind of contrast Basie liked with the styles of his other featured tenors—Lester Young, Don Byas, Lucky Thompson, Illinois Jacquet and Paul Gonsalves. Regarded by Jimmy Rushing, and others well equipped to judge, as 'the best of all blues players on the tenor, Buddy was heard to advantage on many of the records cited under Basie's name (e.g. *Rock-A-Bye Basie*, *Blues*, *Gone With What Wind*, *Playhouse*

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No. 2 Stomp, Love Jumped Out, Stay Cool). The titles below also afforded satisfying glimpses of his work, the first session having been made in Hollywood with a contingent from the Basie band that included J. J. Johnson.

S.D.

1945	Grand Slam	(Karl George) Melodisc
	Baby, It's Up To You	" "
	Peek-A-Boo	" "
1946	I'm The Drummer Man (Jesse Price)	Capitol
1948	Blowin' For Snake	Supreme
	Swingin' Away With Willie And Ray	"

TATUM, ART (II, IV)

The importance in this decade of Art Tatum, piano virtuoso extraordinary, is shown in the prefatory interview with Scoops Carry. A constant source of inspiration, he was admired by all jazz musicians, not least by his fellow pianists. Mary Lou Williams, for example, gave her opinion: 'Art Tatum is the greatest jazz musician I have ever heard'. Although essentially a soloist, he formed a trio in 1943 with Tiny Grimes and Slam Stewart that was highly successful for two years. Tiny and Slam were two of the fleetest and most inventive talents of the time, and the trio's 1944 records gave an unusual impression of musicians enjoying themselves in quick-witted, improvised interplay.

The 1941 Deccas below were instrumentals by a small group which included Joe Thomas (trumpet) and Ed Hall, and was primarily organized for the purpose of accompanying Joe Turner (q.v.). Tatum never took kindly to band discipline, preferring to represent the whole band himself, but on these sessions his piano playing was a relatively more integrated part of the ensemble. The rich decoration and vertiginous technical brilliance of the solo records continued to reflect his vast listening experience and individual eclecticism.

S.D.

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1940	Elegie	(piano solo)	Decca
	Humoresque	"	"
	Sweet Lorraine	"	"
	Get Happy	"	"
	Rosetta	"	"
	Indiana	"	"
1941	Battery Bounce	"	"
	Stompin' At The Savoy	"	"
1944	I Got Rhythm		Brunswick
	Cocktails For Two		"
	Dark Eyes		Comet
	Body And Soul		"
	Flying Home		"
	Topsy		Asch
	Jada	(piano solo)	"
1945	Runnin' Wild	"	A.R.A.
	She's Funny That Way	"	V-Disc
	Body And Soul	"	"
	Lover	"	"
1946	I'm Beginning To See The Light	"	"
1949	Aunt Hagar's Blues	"	Capitol
	Blue Skies	"	"
	Nice Work If You Can Get It	"	"
	Dardanella	"	"
	Somebody Loves Me	"	"
	It's The Talk Of The Town	"	"

TEMPLE, JOHNNY

(II, IV)

In the beginning of the '40s, Temple was working in New York in company with such musicians as Lil Armstrong or Sammy Price, Red Allen, Buster Bailey, etc. His singing

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remained authentic, uninfluenced by big city surroundings. In the records mentioned here, a certain resemblance with Cousin Joe was to be found in Johnny Temple's singing. Y.B.

1940	Lovin' Woman Blues	Decca
	Roamin' House Blues	"
1941	Jive Me Baby	"
	Sundown Blues	"

TERRY, SONNY

(IV)

Saunders Teddell was born near Durham, North Carolina, on October 24th, 1911. He lost his sight in 1927, and started to play harmonica professionally in the late '30s, often as accompanist for Blind Boy Fuller, with whom he made a quantity of records. In 1941, he teamed up with Brownie McGhee, and this partnership was to last many years. He also accompanied Leadbelly on some of his records.

As a singer, with a low, husky voice, Sonny Terry was rather monotonous. His harmonica playing was intriguing, and rich in tonal variety, but it tended to lack invention. He never equalled such masters of this instrument as Noah Lewis and Sonny Boy Williamson. Y.B.

1945 Harmonica Rag

Capitol

THARPE, SISTER ROSETTA

(II, IV)

In 1941, Rosetta Tharpe recorded *Trouble In Mind* with the Lucky Millinder band. She was at the time very popular among Negro communities and it was during the '40s that she made most of her recordings, with a maximum of success, both commercially and musically speaking.

Sister Rosetta Tharpe first continued her previous series of recordings by herself (vocal and guitar), after which a rhythm trio under the direction of Decca's house-pianist, Sammy

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Price, was introduced. Another cause of success was her teaming with Marie Knight—an association that gave birth to wonderful examples of collective gospel singing.

The records of this period in Rosetta Tharpe's career definitely established her own often-copied style of singing, with the accent on swing and power. Her guitar playing was equalled only by some of the best blues specialists, from whom it directly derived. The number of examples mentioned here is relatively high, but they are all a continuous source of musical satisfaction. Y.B.

1941	Sit Down	Decca
	Stand By Me	"
1943	I Looked Down The Line	"
1944	Nobody Knows, Nobody Cares	"
	Two Little Fishes And Five Loaves Of Bread	"
1946	How Far From God	"
1947	Can't No Grave Hold My Body Down	"
	Didn't It Rain (with Marie Knight)	"
	Up Above My Head I Hear Music	"
	In The Air (with Marie Knight)	"
	My Journey To The Sky	"
	(with Marie Knight)	"
1949	Ninety-Nine And A Half Won't Do	"
	(with her mother, Katie Ben Nubin)	"

THOMAS, JOE (LEWIS)

Born in Missouri in 1912, the trumpet-playing Joe Thomas gained early professional experience with Cecil Scott, and worked with Fletcher Henderson in 1934 and 1936. He was a member of Benny Carter's big band in 1940, but for the rest of the decade played mostly with small units in and around New York.

ON RECORDS

A soulful musician with a full and pretty tone, Joe was basically inspired by Louis Armstrong. His phrasing was lyrical, fluent and relaxed. His conceptions were inventive and always tasteful. The records below were made under his own name, but he should also be heard on sessions made during this period with Don Byas, Cozy Cole, Roy Eldridge and Art Tatum. S.D.

1946	You Can Depend On Me	Keynote
	Black Butterfly	"
	She Didn't Say 'Yes'	EmArcy

THOMAS, JOE (VANKERT)

(IV)

Born in Pennsylvania in 1909, Joe Thomas began to play alto saxophone when he was twenty-one. His first professional engagement was with Horace Henderson, but while working with Stuff Smith and Jonah Jones in Buffalo he changed to tenor. In this group, he was heard and hired by Jimmie Lunceford (q.v.), with whom he was to remain until the latter's death. He was greatly encouraged and influenced by Willie Smith, the orchestra's lead alto. Similarities of phrasing and construction were often made the more intriguing by a deliberate similarity of sound arrived at when Willie played in the lower register of his instrument and Joe in the upper register of his. Joe's style also reflected his admiration for Coleman Hawkins and Ben Webster in its big, smooth tone, but his conceptions, though notable for their continuity, were normally less elaborate. His intense, warmly swinging approach and melodic phraseology formed a striking instrumental counterpart to his singing. On numbers such as *Baby, Won't You Please Come Home?* (Lunceford) and *Sweet Marijuana Brown* (Bigard), Joe proved himself to be one of the most delightful and naturally convincing singers jazz had produced.

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After Lunceford's death, he and pianist Eddie Wilcox jointly led the band until 1948, when Joe formed a small group of his own which included George Duivier (bass) and Dicky Harris (trombone). The band (heard on *Harlem Hop*) was attuned to the developing rhythm-and-blues vogue, and this at times involved a restriction of ideas and the adoption of a harder tone by Joe. He was heard at his best with the Lunceford orchestra and was extensively featured on its records. *Don't Blame Me* was made with a small group of the band's members. S.D.

1940	What's Your Story, Morning Glory?	(Lunceford)	Columbia
1945	Sweet Marijuana Brown	(Bigard)	Black & White
	Don't Blame Me		Melodisc
1949	Harlem Hop		King

THOMAS, WALTER 'FOOTS'

Born in Oklahoma in 1907, Walter 'Foots' Thomas went to New York in 1927, where he worked and recorded with Jelly Roll Morton before joining The Missourians in 1929. The latter group was taken over by Cab Calloway, and Thomas remained with it until 1943, when he joined Don Redman. After a brief period as leader of his own group, he entered the managerial and booking field.

A capable tenor saxophonist, Thomas had no notable recorded solos to his credit, but during the decade he organized several excellent studio groups. He also showed an outstanding gift for writing for reeds, the ensemble passages and back-grounds on *Just Like That* being worthy of Benny Carter. This record was made by six saxes, including Hilton Jefferson, and a rhythm section with Everett Barksdale (guitar) and Bill Pemberton (bass).

ON RECORDS

The first record below features Emmett Berry and Ben Webster; the following four feature Coleman Hawkins and Jonah Jones; Webster is heard again on the sixth; and *Dee Tees* has an expressive, forcefully lowdown solo from Doc Cheatham's trumpet. There is an attractive dialogue between the bass and drums of Milt Hinton and Cozy Cole respectively on *Everyman For Himself*. A similar exchange on *Dee Tees* between Hinton and Specs Powell is striking, but less effective. S.D.

1944	Broke But Happy	Joc Davis
	Look Out, Jack	Celebrity
	Everyman For Himself	"
	Out To Lunch	Joc Davis
	In The Hush Of The Night	"
1945	For Lovers Only	"
	Dee Tees	"
1946	Just Like That	Mary Howard

THOMPSON, SIR CHARLES

(1V)

Charles Thompson was born in Kansas in 1918, the son of a Methodist minister. He loved music as a child and yearned to join the big bands of Benny Moten and Alphonso Trent. When he was fifteen, he hitch-hiked to Omaha and got a job as pianist in Lloyd Hunter's band. After further experience as pianist and arranger with Nat Towles and Floyd Ray, he joined Lionel Hampton in 1940. He went to New York in 1941 to play with Lester Young's new group at Café Society, and from one of the café's employees he received the accolade which was to serve as an additional means of identification among the titled piano greats of jazz. Apart from a period with Lucky Millinder in the mid-'40s, he worked for the rest of the decade in small bands, sometimes under his own leadership and sometimes under that of such musicians as Coleman Hawkins, Lips Page and Illinois Jacquet.

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A fine pianist, Sir Charles had a strong rhythmic gift like Basie's, and a distinctive melodic flair which found expression in compositions like his famous *Robbins Nest* (first recorded with Illinois Jacquet, q.v.) and *Strange Hours*. His solos showed an imaginative feeling for dynamics, and as an ensemble pianist he invariably provided an inspiring, swinging beat.

The first three titles cited were made with a group including Buck Clayton and Charlie Parker. *Rhythm Itch* was a jumping piano solo with rhythm. *Blue Monday Caravan*, with Hal Singer on tenor, was full of extremely expressive, slow blues piano. S.D.

1945	Takin' Off	Apollo
	If I Had You	"
	20th Century Blues	"
	Strange Hours	"
	Rhythm Itch	"
1947	Blue Monday Caravan	Savoy
	Cooking With Cookie	"

THOMPSON, LUCKY

(IV)

Lucky Thompson was born in Detroit in 1924. By the time he began to blow tenor professionally, he had received far more musical schooling than was then customary among jazz musicians. He joined Lionel Hampton in 1943, then worked on 52nd Street with many different groups, and was a featured soloist with Count Basie during 1944-5. After a year on the West Coast, where he recorded prolifically, he returned to freelancing in New York.

Lucky's smooth, resonant sound showed a stylistic derivation from the Hawkins school. While he had much of Hawk's lyric sweep and power, his music also incorporated the more detached sophistication of the 'modern' movement and

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constantly demonstrated an exploratory turn of mind. His sinuous phrasing was often of a delicacy best compared to that of Don Byas.

There were, unfortunately, few records under his own name that did him full justice, *Just One More Chance* (Victor) being a splendid exception. Some of his best work during this period was on records with Lips Page and Count Basie. Enjoyable solos can be heard on such otherwise undistinguished records as *Rich Man's Blues* and *No Voot, No Boot* by Dinah Washington (Apollo 374 and 368), and *For You, Changes and Ain't Got No Loot* by The Basin Street Boys (Exclusive 245 and 215). On the French Selmer record cited below, he plays with Stuff Smith and Erroll Garner. S.D.

1945	Why Not?	Excelsior
	Phace	"
1947	Just One More Chance	Victor
	Test Pilots, Parts 1 & 2	Selmer

TRISTANO, LENNY

(IV)

After a varied career in Chicago, where he was born in 1919, Tristano went to New York in 1946. Throughout the remainder of the decade he led irregular groups of his own. Tristano was initially influenced by Earl Hines, but developed a style characterized by a light touch, clear keyboard textures and a subtle if not very extensive melodic invention. Becoming concerned with extending the harmonic resources of jazz, and with new contrapuntal techniques of improvisation, he was soon the leader of an informal circle that included Lee Konitz, Billy Bauer and several other musicians, most of them white. Although he was taken very seriously by some American commentators, Tristano's position in jazz and his contribution to it were inconclusive. The technical skill and wide musical

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horizons evinced by his work were clear enough, but the emotional impact was slight and he had scant influence beyond his immediate circle. M.H.

1949	Judy Crosscurrent Intuition Digression	New Jazz Capitol " "
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TURNER, JOE (II, IV)

Discovered in the late '30s, Joe Turner continued to establish himself in the '40s as one of the most important big-city blues shouters of the era. Most of the records he made during this decade were of exceptional quality, but the accompaniments of Willie 'The Lion' Smith and Pete Johnson were far superior to Freddy Slack's. With his big voice, his swinging drive and strong on-stage personality, Joe was steadily preparing his popular and well-deserved success of the '50s all through this period. Y.B.

1940	Piney Brown Blues Careless Love Rainy Day Blues	Decca " "
1944	I Got A Gal For Every Day Of The Week Little Bittie Gal It's The Same Old Story	" " " "
1947	Kansas City Blues	R.P.M.

VAUGHAN, SARAH (IV)

Sarah Vaughan was born at Newark, N.J., in 1924 and entered jazz through an amateur talent contest that led to an engagement with Earl Hines's band in 1943. Here she met Parker and Gillespie and their musical ideas had a decisive

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effect on her singing. The following year she sang with Billy Eckstine's new band and was thus definitely identified with the new jazz developments. Leaving in 1945, she spent two months with John Kirby and then appeared as a solo act.

Sarah Vaughan was the quintessential singer of modern jazz and the most remarkable female vocalist to arrive since Billie Holiday and Ella Fitzgerald. Her rich contralto voice had extraordinary flexibility and was controlled by a fine ear and overall musicianship rare in a singer. The phrasing was elegant and relaxed yet had many audacities that attested to her imagination. The influence of modern jazzmen was best exemplified by her remodelling melodies much as an instrumentalist might. In weaker moments her singing tended to a certain impassivity of mood, but her most sensitive work had a warmth and expressiveness all her own. M.H.

1945	Loverman What More Can A Woman Do? I'd Rather Have A Memory East Of The Sun All Too Soon	(Gillespie) Guild Continental " " (Tony Scott) Gotham
1946	We're Through You're Blasé Hundred Years From Today If You Could See Me Now Body And Soul	(Dickie Wells) HRS Musicraft " " "

VINSON, EDDIE (IV)

Born in Houston, Texas, December 18th, 1917, Vinson spent the first half of the decade in Cootie Williams's orchestra. Originally with Milt Larkin's band, he had also been on the road with Lil Green, who was then accompanied by Big Bill

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Broonzy. It was probably the latter who started Vinson singing. He possessed a rich, warm voice and a deep blues feeling which made him one of the best big-band vocalists of the decade. He was also a remarkable alto player.

The style of the records cited is in some ways reminiscent of Count Basie's and Kansas City style in general. Y.B.

1945-7	King For A Day Blues	Mercury
	Kidney Stew Blues	"
	Juice Head Baby	"

WALKER, AARON 'T-BONE' (IV)

Born in Linden, Texas, 1913, Walker learned to play and sing the blues from the very best sources: Ida Cox, Leroy Carr, Blind Lemon Jefferson and others with whom he happened to work in his childhood. Starting from what can be called the most primitive and rural blues style, he evolved to the big-town style of blues shouting, something quite close to the Louis Jordan type of songs and arrangements. Many of his records suffered from poor material or noisy accompaniments. In some respects, he may be considered as a genuine blues singer who always tried to make hits in the commercial field.

Nevertheless, from time to time, T-Bone produced first-rate records which emphasized his sure blues feeling as well as his remarkable electric-guitar playing. Y.B.

1942	Mean Old World	Capitol
1947	She's My Old Time Used To Be	"
1948-9	Play On, Little Girl	Atlantic
	I Get So Worried	Post

WALLER, FATS (I, II)

Fats Waller died in 1943. His death was a severe blow at a

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time when jazz direly needed his gaiety and good humour. Certainly no one else ever filled his place afterwards. The vitality and variety of his work remained undiminished until the end and, for all his comic touch, it continued to be full of unique jazz artistry. Two of the best tributes paid him were from fellow musicians. 'Some little people has music in them,' said James P. Johnson, 'but Fats, he was *all* music, and you know how big he was.' Gene Sedric, who played tenor and clarinet on so many of his records, said: 'Fats was the most relaxed man I ever saw in a studio. And so he made everybody else feel relaxed.'

Most of the records were in the pattern already established. The small-band records of this decade usually had Bugs Hamilton on trumpet (it is Herman Autrey on *Cash For Your Trash*). Fats played organ on *Swing a Dilla Street*, again showing a command of the instrument probably unrivalled in jazz, then or since. His big band was heard on *Chant Of The Groove*, *Rump Steak Serenade* and *You Must Be Losing Your Mind*. *Buck Jumpin'* was a timely feature for his brilliant guitarist, Al Casey. Despite the recording ban, examples of his work during 1943 survived, thanks to V-Discs. The two Victor titles came from the soundtrack of the movie *Stormy Weather*, in which he appeared. S.D.

1940	Swing a Dilla Street	Bluebird
	Oh, Frenchie	"
	Fat And Greasy	"
	You Run Your Mouth	"
	Too Tired	"
	Fats Waller's Original E Flat Blues	"
	Hey, Stop Kissin' My Sister	"
	'Tain't Nobody's Bizness If I Do	"
1941	Pantin' In The Panther Room	"
	Pan Pan	"
	You're Gonna Be Sorry	"

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1941	Georgia On My Mind	(piano solo)	Victor
	Honeysuckle Rose	"	"
	Ring Dem Bells	"	"
	Chant Of The Groove		Bluebird
	Rump Steak Serenade		"
	Cash For Your Trash		"
1942	You Must Be Losing Your Mind		"
	Romance A La Mode		"
1943	That Ain't Right		V-Disc
	Moppin' And Boppin'		Victor
	Ain't Misbehavin'		"
	This Is So Nice It		"
	Must Be Illegal	(piano & vocal)	V-Disc
	There's A Gal In My Life	"	"
	Ain't Misbehavin'	"	"

WALLINGTON, GEORGE

(IV)

Wallington was born in 1924 at Palermo, Sicily, and went to America the following year. He began to play in minor bands around New York from 1939 and later became acquainted with Parker, Gillespie, Roach and the other key members of the modernist movement. He worked in the first bop group to appear on 52nd Street in 1944 led jointly by Gillespie and Oscar Pettiford. After this he was in numerous bands in New York, including units led by Parker, Allen Eager and Red Rodney.

Wallington was one of the better modern pianists and never acquired the reputation he deserved. He was an inventive soloist with a fine melodic sense and fresh harmonic conception. His exceptional technique resulted in a relaxed manner of playing and his touch was sensitive. Wallington produced several themes, among them *Godchild* and *Lemon Drop*, that found much favour among the musicians of his generation.

M.H.

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1949	Broadway	(Kai Winding)	New Jazz
	Sid's Bounce	"	"

WASHBOARD SAM

(II, IV)

Robert Brown, already a popular, well-established blues artist, continued his series of recordings for the Bluebird label as successfully as in the previous decade. There was no notable difference so far as style, repertoire or accompaniment were concerned. Except on two 1949 sessions, where he was replaced by Willie Lacey, Big Bill was always present. The pianists, invariably interesting, played in the real blues idiom and were almost the same as those who accompanied Big Bill during the same period.

Washboard Sam's records remain valuable as enduring examples of a perfectly successful compromise between the rural blues style and its first city offspring. He was certainly a major influence in blues evolution, both because of his very individualistic vocal style and because of his constantly imaginative repertoire.

Y.B.

1940	I Won't Be Sober Long	Bluebird
	Louise	"
	Dissatisfied Blues	"
1941	You Stole My Love	"
1947	You Know How I Feel	Victor
1949	Motherless Child Blues	"

WASHINGTON, DINAH

(IV)

Dinah Washington's real name was Ruth Jones. She was born in Tuscaloosa, Alabama, August 29th, 1924, and she was raised in Chicago. There, while very young, she became a pianist and singer, first in church choirs, then in various

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cabarets. She joined Lionel Hampton's band in 1943 for two years and can be heard to advantage on his *Blow Top Blues* (1945, Decca). She then went out on her own and became a very popular performer with coloured audiences all over the States. The records listed below were made with a small group from Hampton's band.

Dinah was one of the very best female jazz vocalists to appear after 1940. Along with a wonderfully flexible, warm and penetrating voice, she had a perfect sense of relaxation and swing. Y.B.

1943	Evil Gal Blues	Keynote
	I Knew How To Do It	"

MUDDY WATERS (IV)

McKinley Morganfield was born April 4th, 1915, in Rollinfolk, Mississippi. Nicknamed Muddy Waters while young, he was raised in Clarksdale, Miss., a place particularly rich in blues artistry. His father used to play guitar and he himself started on harmonica before switching to the former instrument, being inspired mainly by two local blues singers and guitar players, Son House and Robert Johnson. In 1939, Alan Lomax recorded two numbers for the Library of Congress, which were already perfect examples of Muddy's art. He left the State of Mississippi in 1942, arrived in Chicago in the beginning of 1943 and started to make his way as a professional musician. The Aristocrat label (which, under the direction of Leonard Chess later became Chess and Checker, always keeping Muddy Waters under contract) recorded his first session in 1946. The records were issued in 1947 and his first hit on the local and Southern markets was *I Feel Like Blowing My Horn*, released under the title of *I Feel Like Going Home*.

Along with Lightning Hopkins, Muddy Waters was the

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greatest blues singer and guitarist to make his appearance in the '40s and he will undoubtedly remain among the most authentic and original blues performers of all time. He had a very personal style: a piercing, aggressive voice with a distinctive guitar style, using, like some others, a 'bottleneck' on one of the fingers of the left hand for sliding effects. His own lyrics were also worth much attention and it was noticeable that Muddy Waters rarely used the classical repertoire of the older blues singers. Both in style and repertoire, he was responsible for a real renovation in the blues world.

It is probable, but not entirely certain, that all the records listed were made before 1950. On most of them, Muddy Waters was accompanied by the outstanding blues bass player, Big Crawford. On the last two sides, there was also the young harmonica player, Little Walter, who was to be so often associated with Muddy Waters. All of his records were worth while and should be familiar to blues enthusiasts. The titles mentioned here are only an indication of some of the best.

In the earlier part of his recording career, Muddy Waters also played for Little Walter, St Louis Jimmy, Sunnyland Slim and others. Y.B.

1946-9	I Feel Like Going Home	Aristocrat
	Sittin' Here And Drinking	"
	You're Gonna Miss Me	"
	Streamlined Woman	"
	Rollin' Stone	"
	Louisiana Blues	Chess
	Long Distance Call	"

WATTERS', LU, YERBA BUENA JAZZ BAND

The Yerba Buena band, formed in San Francisco in 1940, was the first band in jazz history to turn its back on all new ventures, new themes and new modes of expression, and

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deliberately attempt to play in the near-forgotten style used by the great musicians of the earliest days of jazz. Their records reached the public at a time when the younger school of jazz musicians, paralleling twentieth-century developments in the older arts of painting and concert-music, were increasingly losing contact with their audience; the bop musicians were reaching out for new tricks of rhythm and phrasing, and played for the plaudits of other musicians, indifferent to the response of the public. It was no doubt partly as a reaction against this tendency that the Yerba Buena's idea caught on, and the great schism in jazz was started; throughout the world bands of 'traditional' musicians and groups of fans appeared, dedicated to the same ideal of the re-creation of the music of the New Orleans pioneers, and from that moment jazz has been divided into two camps, of traditionalists and the rest.

For this reason the music of the Yerba Buena band had a significance far outweighing its musical worth. The band, which was organized and inspired by cornettist Lu Watters, was not composed of first-class musicians. After noting that trombonist Turk Murphy had an excellent jazz tone, it is difficult to find any other favourable comment on their musicianship: the instrumental solos were usually poor. Yet they had other qualities which are rare enough in jazz: they had integrity in pursuit of their aims, they worked hard to achieve a crisp and robust ensemble sound in the authentic period manner, and they built up a splendid repertory of jazz and ragtime compositions, many of which had lain forgotten for twenty or thirty years.

It is difficult now to judge the extent to which the characteristics of the Yerba Buena's playing were due to deliberate policy, or merely to their instrumental deficiencies. It is certain they ended up by being more old-fashioned than their idols among the old musicians had ever been. In the rhythm section they adopted the tuba (though it was only used on early jazz records because of the impossibility at that time of

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recording the string bass); in place of the guitar they reverted to the banjo—two banjos even, in case you missed the point; and they deliberately rejected any attempt to swing and set up a rigid straight-up-and-down beat. The saxophone was excluded altogether, the spineless solos of Walter Rose must have prejudiced a whole generation against piano ragtime; and Bob Helm and Ellis Horne in turn were the first of an endless line of traditional clarinetists who, under the fond impression that they are playing like Johnny Dodds—always a dangerous model—succeed only in sounding like Larry Shields off form.

Nevertheless, the Yerba Buena's records are memorable for the shock value of their stridently brassy ensemble, and the fine old numbers they revived. Their style of music, wholly lacking in subtlety, is pleasing to overhear, as in a club or saloon or on a riverboat, but does not stand up to conscious listening. C.W.

1941	At A Georgia Camp Meeting	Jazz Man
	Maple Leaf Rag	"
1942	Milneburg Joys	"
	Muskrat Ramble	"
	Fidgety Feet	"
	Come Back, Sweet Papa	"

WEBSTER, BEN

(IV)

Ben Webster was born in Kansas City in 1909 and began his musical career as pianist in Brethre Nelson's band in Oklahoma. He took up tenor saxophone in 1929 on the advice of Lester Young's father, and then began a steady climb to fame while working in such bands as those of Jap Allen, Blanche Calloway, Bennie Moten, Andy Kirk, Fletcher Henderson, Cab Calloway and Teddy Wilson. In January 1940, after some earlier temporary associations, he joined Duke Ellington's band and became its first extensively featured tenor sax. There

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followed the most important phase in his career, and when he left Duke in 1943, he was recognized as one of the giants of the instrument. He played with small groups for several years, rejoined Duke for a few months in 1948, and then returned to Kansas City.

During the '30s, the audience had largely been deluded into believing Ben to be just one more Hawkins imitator. Records like Ellington's *Truckin'* (1935), Wilson's *Tea For Two* (1936), and Lionel Hampton's *Early Session Hop* (1939), all showed his considerable talent in the course of development. He had a long way to go in his fight to the top, but the records made with Duke Ellington (q.v.) during 1940-3 (such as *Cottontail* and *All Too Soon*) contained glowing proof of his arrival with a strongly individual style. A unique person, as can be told from his music, Ben played primarily to please himself; he constantly fought his horn and when dissatisfied with himself would be ready to quit. His presence and perfectionist's attitude were a great source of inspiration in the Ellington band.

Ben's style had many characteristics in common with that of Hawkins, such as a big, full tone and a powerful, driving beat. His interpretations of ballads at slow tempo were similarly warm, but perhaps even more sensual. The grace of his melodic line was always a delight, and Hugues Panassié compared him in this respect with Benny Carter. What was incomparably his own was his love of dramatic contrast. He often began a number by swinging the melody gently; then he would go into an increasingly fierce, orgiastic improvisation; and suddenly return to the melody with all the tenderness of the opening chorus.

Besides the records listed below, and those under Ellington's name, reference should be made to other very satisfying sessions with Sidney Catlett and James P. Johnson. The vocal on Tony Scott's *All Too Soon* was by Sarah Vaughan, but it is hardly arguable that she was outshining by Ben in his following tenor solo.

S.D.

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1944	Honeysuckle Rose	Savoy
	Blue Skies	"
	I Surrender, Dear	"
	Kat's Fur	"
	The Horn	Brunswick
	Woke Up Clipped	"
1945	All Too Soon (Tony Scott)	Gotham
1946	I Got It Bad (Bill De Arango)	Haven
	Spang	"
	Frog And Mule	"

WELLS, DICKIE

(II, IV)

Dickie Wells continued as Count Basie's chief trombone soloist until 1946, when he joined J. C. Heard's small group at Café Society. Later in the same year, he entered Sy Oliver's newly formed big band at the Zanzibar in New York. When this broke up, he rejoined Basie for two years.

His music retained its very individual character, the emphasis on ironic humour becoming more marked after the period (1940-1) in which Vic Dickenson was also in the Basie band. He took solos on many of Basie's records, but his most famous performance was the telling obbligato to Jimmy Rushing's vocal on *Harvard Blues*.

The exciting 1943 session listed below was comparable to those by the Kansas City Six and Seven (q.v.). With Dickie on this were Bill Coleman, Lester Young, Ellis Larkins, Freddie Greene, Al Hall and Jo Jones. The vigorous, rolling piano of Larkins on *I'm Fer It Too* should hold a surprise for anyone familiar with his work in the next decade. The guitar introduction to this number was also noteworthy as being one of Freddie Greene's rare solo appearances. Dickie's two choruses, slow and slowdown, were moving in expression and original in their conception. *Hello, Babe*, *Drag Nasty* and *I'm Fer It Too* were examples of his ability to write engaging themes and

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simple, swinging little scores. *Drag Nasty*, after a bright introduction, went into a slow, funeral-like tempo with a heavy beat that was most appropriate to the title. Solos on this were by Dickie and George Treadwell (trumpet). S.D.

1943	I Got Rhythm	Signature
	I'm Fer It Too	"
	Linger Awhile	"
	Hello, Babe	"
1946	Drag Nasty (The Walk)	H.R.S.

WETTLING, GEORGE

In the first days of the 1940's a session organized under the name of George Wettling's Chicago Rhythm Kings produced four of the finest sides of Chicago-style jazz ever recorded. On paper the band appeared oddly assorted, few of the men having recorded together before; at the session all of them seemed to be playing at their best, and the sides were particularly noteworthy for the finest examples of Charlie Teagarden's trumpet-playing ever recorded. Also featured were Danny Polo, Joe Marsala (on tenor sax, school of Pee Wee Russell and Mezzrow), Floyd O'Brien, Jess Stacy; all backed by Wettling's superlative drumming. C.W.

1940	Bugle Call Rag	Decca
	I Wish I Could Shimmy Like My Sister Kate	"
	Darktown Strutters' Ball	"
	I Found A New Baby	"

WHEATSTRAW, PEETIE (II)

This fine singer, pianist and guitarist died in a car accident in Clarksdale, Mississippi, on December 21st, 1941. On all the sides mentioned below there was an excellent trumpet contribution by Jonah Jones. Y.B.

ON RECORDS

1940	Big Apple Blues	Decca
	Pocket Knife Blues	"
	Jaybird Blues	"
	Two Time Mama	"

WHITE, GEORGIA (II)

Her popularity was now fast declining, though her ability remained unchanged. The few sides she recorded in the '40s were very much in the same vein as those analysed in Volume II. Y.B.

1940	Papa Pleaser	Decca
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WHITE, JOSH (II, IV)

Josh White acquired his wide reputation in the United States and abroad during the '40s. This fame had its source in a greatly varied repertoire (ballads, various folk songs, ditties, as well as some blues), a voice full of charm complemented by skilful guitar work, and extremely clever presentation, not forgetting a strong charge of sophistication that opened many doors to his music.

Except for the influence that he had in the diffusion of a certain kind of folk music, Josh White cannot be considered as an important performer in the blues or jazz field. In fact, he seems to be at his best in numbers like *Waltzing Matilda*, *The Lass With The Delicate Air*, etc. Some of his blues may be attractive at first hearing, but they soon become tiresome. No rewarding selection can be made from his records of this period. Y.B.

WILLIAMS, COOTIE (II, IV)

Cootie Williams left Duke Ellington in 1940 and joined Benny Goodman, a change that was widely regarded at the

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time as a musical calamity. After a year with Goodman, he formed an exciting big band of his own, which at first enjoyed considerable success. By 1947, however, the market for big bands had so deteriorated that Cootie was obliged to reduce his group to a septet.

Before leaving Duke, Cootie fully participated in the band's rich 1940 series of recordings. *Concerto For Cootie* (later known as *Do Nothing Till You Hear From Me*) was one of his and Duke's masterpieces. *Black Butterfly*, from his last session as leader of a small Ellington unit, was a slow, moody piece, full of that kind of soulful expression which made Cootie's playing unmistakable (compare with the moving version by Joe Thomas).

His next recordings were made with Benny Goodman (q.v.). In view of Benny's reputation for being hard to please, the appreciation he expressed years later is of interest: 'Cootie Williams was by far the most versatile man that ever played in the section. He was a fast reader, had the biggest tone and unlimited power. Nobody could play lead like Cootie and his solos were great.'

Floogie Boo and *Sweet Lorraine* derived from sessions made with a sextet that included Lockjaw Davis and Bud Powell. The fine dance tempo of the former and the authoritative trumpet treatment of the latter were especially striking. The remaining titles listed below were all made by Cootie's big band, a rugged, shouting outfit that was eighteen-pieces strong in 1944. Eddie Vinson made a big contribution to its success with his virile blues shouting and driving alto sax. Although the band was somewhat inadequately recorded, *Things Ain't What They Used To Be* (arranged by Don Redman) and the flag-waving *House of Joy* give a good idea of the kind of excitement it created. The influence of Cootie's own blowing and phraseology was particularly evident in the terrific work of the trumpet section on the exuberant *House Of Joy*, and in the shout qualities of the brass—so reminiscent of Ellington's—on

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Everything But You. Except on the handsome re-make of *Echoes Of Harlem*, Cootie was not featured as extensively as one would have wished, but he played masterly accompaniments to several of Vinson's vocals. s.d.

1940	Black Butterfly	Vocalion
	Give It Up	"
1944	Cherry Red Blues	Hit
	Things Ain't What They Used To Be	"
	Is You Is Or Is You Ain't My Baby?	"
	Somebody's Gotta Go	"
	Blue Garden Blues	"
1945	House Of Joy	Capitol
	When My Baby Left Me	"
	Everything But You	"
1946	Echoes Of Harlem	"

WILLIAMS, JOE

(11, IV)

In all his records of this decade, Joe Williams was magnificently accompanied by Sonny Boy Williamson's harmonica. He himself was a remarkable singer and guitar player with a voice and a style that had all the roughness, simplicity and sincerity of the old country blues.

Strangely enough, *Mellow Apples* had some elements that were to be found in the later Chicago blues style of Muddy Waters and others. Y.B.

1941	Highway 49	Bluebird
	Some Day Baby	"
1945	Vitamin A	"
1947	Mellow Apples	Columbia

WILLIAMS, MARY LOU

(11, IV)

Mary Lou Williams left Andy Kirk's band in 1942 and

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formed a sextet which included Harold Baker on trumpet, Art Blakey on drums, and Orlando Wright on tenor. Shortly afterwards, Baker joined the Ellington orchestra, he and Mary married, and the group broke up. Mary travelled with Duke's band for a while, contributing to the book the thrilling arrangement of *Blue Skies* that featured all the band's trumpet stars and was entitled *Trumpet No End*. Subsequently, she worked for five years at Café Society, Uptown and Downtown, in New York, sometimes as a single and sometimes with small units. During this period she became involved with the leaders of the bop movement, giving her support and encouragement to pianists Thelonious Monk and Bud Powell, whose thinking was increasingly reflected in her own playing. Her imaginative *Zodiac Suite*, first performed in 1945, was played by the New York Philharmonic the following year. In 1948, she worked for a time with Benny Goodman.

Both of the 1940 titles below were made by small groups drawn from Andy Kirk's band and were strongly swinging performances. Dick Wilson and Mary starred on the crisp version of *Zonky*, while on *Baby Dear* (an old Kansas City favourite) Edward Inge's clarinet and Baker's explosive trumpet were additional features. *Drag 'Em* was a satisfying re-make of Mary's famous 1930 piano solo. *Carcinoma*, made with Bill Coleman (trumpet) and Al Hall (bass), showed her experimental turn of mind in 1944 and was a kind of forerunner of the twelve *Zodiac* solos made for Asch the following year. The two piano solos from 1946 combined something of Mary's familiar, springy lift with the more calculated 'modern' form of expression. *Lonely Moments* was her own moody original.

S.D.

1940	Zonky	Varsity
	Baby Dear	Decca
1944	Drag 'Em	(piano solo) Asch
	Carcinoma	"

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1946	Blue Skies	(piano solo)	Disc
	Lonely Moments	"	"

WILLIAMS, SANDY

Born in South Carolina in 1906, Sandy Williams worked as a young child to make money to buy a trombone. He began playing professionally when he was fifteen and, after some years with Claude Hopkins, joined Horace Henderson in 1929. He was with Fletcher Henderson in 1932-3, and then played with Chick Webb until the latter's death in 1939. During the 40's, he worked in many different big bands under such leaders as Coleman Hawkins, Cootie Williams, Duke Ellington, Roy Eldridge, Lucky Millinder and, again, Fletcher Henderson. In 1947-8 he toured Europe in Rex Stewart's small group.

Sandy was one of the outstanding trombonists of this and the preceding decade, but although he had recorded with Jelly Roll Morton as early as 1930, he made no records under his own name until 1945. These, unfortunately, did not show him to the best advantage. However, his power, broad tone and forthright approach were equally satisfying on the blues and the nursery rhyme cited below. (Two other H.R.S. titles under Sandy's name—*Mountain Air* and *After Hours On Dream Street*—were mainly features for Johnny Hodge's alto.) The session he made with Sidney Bechet and Sidney De Paris for Victor in June 1940 is most particularly recommended. All three musicians were inspired and it is impossible to think of another trombone whose style and sound would have been so well suited to the occasion. On both versions of *Jug Blues* by Rex Stewart, Sandy's unquenchable humour had full play. The Blue Star listed here was musically the more rewarding, but that on Mercury (1946) was more amusing. Another typical solo could be heard on *Fish Market* by Roy Eldridge, but his scant recorded work seems all the more regrettable in view of the excellence of the samples.

S.D.

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1940	Shake It And Break It	(Sidney Bechet)	Victor
	Old Man Blues	"	"
	Nobody Knows The Way I Feel This Mornin'	"	"
1945	Chili Con Carney		H.R.S.
1946	Tea For Me Sandy's Blues		"
1947	Jug Blues	(Rex Stewart)	Blue Star

WILLIAMSON, SONNY BOY

(11)

In this second period of his recording career, Sonny Boy Williamson remained one of the most consistent blues performers of the time. Owing to the high standards of all his records, it is difficult to make a selection. Those below should give a representative idea of Sonny Boy's art, but practically all the records that he made were worth having.

The most regular accompanists heard with Sonny Boy during these years were pianist Blind John Davis and guitarist Willie Lacey. On the first two sides mentioned, however, it was still Joshua Altheimer on piano, and he also used Big Maceo and Eddie Boyd, as well as Big Bill and others on guitar.

Sonny Boy had one of the 'bluesiest' voices ever recorded and an amazing ability to switch from singing to harmonica playing, with a rapidity and a musical sense that resulted in perfect continuity. His wonderful harmonica playing can also be heard to advantage on Joe Williams's records of this decade.

This John Lee 'Sonny Boy' Williamson died in Chicago in 1948. In volume IV we shall deal with his namesake, blues singer and harmonica player Willie 'Sonny Boy' Williamson.

Y.B.

1940	War Time Blues	Bluebird
246		

ON RECORDS

1940	Decoration Day Blues No. 2	Bluebird
1941	Ground Hog Blues	"
1944	Desperado Woman	"
1945	Elevator Woman	Victor
	Sonny Boy's Jump	"
	Early In The Morning	"
1946	Sonny Boy's Cold Chills	"
1947	Alcohol Blues	"
	Rub A Dub	"

WILSON, GERALD

Gerald Wilson was born in Mississippi in 1918, but when he was fourteen his family moved to Detroit. He received most of his musical training there and made his professional debut on trumpet in 1936. He took Sy Oliver's place with Jimmie Lunceford in 1939 and remained in the band until 1942, playing trumpet and contributing *Hi, Spook* and *Yard Dog Mazurka* to the book. After a period on the West Coast with Les Hite and Benny Carter, he served in the Navy for nearly two years, and then returned to Los Angeles, where he organized his own big band at the end of 1944. Despite its excellence and successful appearances in Los Angeles and Harlem, he was eventually compelled to give it up. He then worked for Count Basie and Dizzy Gillespie.

A capable trumpet player with a rather bland style, Wilson was a really talented arranger, as his 1945 records made with an eighteen-piece band showed. Although the rhythm section was somewhat inadequate, this remarkable group dealt excitingly with a number of decidedly ambitious scores. In addition to frantic, up-tempo performances like *Groovin' High*, it showed an ability to interpret warm, Ellington moods on *Come Sunday*. Yet the personnel included only a handful of well-known musicians: Emmett Berry, Snooky Young, Melba Liston, Vic Dickenson, and Gerald.

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Dissonance In Blues was made by a studio group which included Trummy Young and Willie Smith. Wilson's imaginative arrangement showcased Red Callender's bass, plucked and bowed. Superbly recorded and played, this was a performance of as conclusive an artistry as Milt Hinton's *Ebony Silhouette* with Cab Calloway. S.D.

1945	Synthetic Joe	Excelsior
	Puerto Rican Breakdown	"
	Come Sunday	"
	I Don't Know What Love Is	"
	Groovin' High	"
	Et-Ta	Black & White
1947	Dissonance In Blues	United Artists

WILSON, TEDDY (II, IV)

Teddy Wilson's fine band broke up in the summer of 1940. Following several years with small groups at the twin Cafés Society in New York, he spent most of the rest of the decade in radio, recording and teaching. His suave style continued to be admired, and his emphasis on relaxed tempos and a swinging beat was healthy during this period. Always forthright in his opinions, he could be critical of Tristano's use of harmony as 'indiscriminate, not significant', as well as of 'one-handed' pianists and complexity for its own sake.

On 71 by his big band, the sax section was especially impressive, and Ben Webster's superb tenor sound and style presaged the sensation he was to cause with Ellington later in the same year. *Russian Lullaby*, made with Joe Thomas (trumpet), Ed Hall, Al Hall and Sidney Catlett, contained an unusually emotional, bluesy piano improvisation. The three 1945 titles were made with small studio bands. *Just For You*

ON RECORDS

Blues had brilliant trumpet by Charlie Shavers and a highly effective climax. *Blues Too* and *Stompin' At The Savoy*, featuring Buck Clayton and Ben Webster, were comparable to the famous band performances under Teddy's name in the previous decade. S.D.

1940	71		Columbia
1941	Them There Eyes	(piano solo)	"
	Rosetta	"	"
1942	These Foolish Things	"	"
1943	Russian Lullaby		V-Disc
1945	Just For You Blues		Musicraft
	Stompin' At The Savoy		"
	Blues Too		"
1946	Sunny Morning	(piano solo)	"

YANCEY, JIMMY (II, IV)

His first recordings in 1939 were a revelation. All through his life, Yancey was known only to a relatively small circle of intimates, for he never went into the music business professionally.

His records of the '40s were a continuation of his first sessions. Some tunes he remade, recapturing the same atmosphere; others were additional specialties of his, and all were the blues. If his repertoire was limited and his technique quite 'primitive', Yancey's piano style yet had a sensibility and a richness of expression that were very individual, in some ways comparable to those of the most genuine blues guitarists. On the last record below, Mama Yancey's vocal was sincere, if not original, but Jimmy's organ accompaniment was well worth attention. Y.B.

1943	The Rocks	Session
	Yancey's Mixture	"
	How Long Blues	"

YAS YAS GIRL, THE

(11)

Melaine Johnson, still under this picturesque pseudonym made her last recording sessions in 1940 and 1941. The quality of the resultant few records was only a little above average. That mentioned here, however, is distinguished by Joshua Altheimer's piano accompaniment.

Y.B.

1940 See Saw Blues

Okeh

YOUNG, LESTER

(11, 14)

Lester Young left Count Basie towards the end of 1940 and formed a small group with his brother, Lee, on drums. He returned to Basie in 1943 and then spent fifteen months in the Army, after which he toured with Jazz At The Philharmonic and led his own small combinations.

Lester's influence on tenor playing was felt more towards the end of this decade than at the beginning when the Hawkins school was still paramount. His detached style and smaller tone tied in with some of the musical concepts developing out of bop, but the bop rhythm sections undoubtedly caused him much distress. He frequently declaimed against drummers' 'bombs' and other contemporary rhythmic idiosyncrasies. There is little doubt that he was happiest with Basie's rhythm section. "They played for you to play when you were taking a solo," he said. "They weren't playing solos behind you." In effect, Basie's simplicity was the logical complement to the relative complexity of Lester's style. The responsibilities of leadership, too, even of such small groups as he usually fronted, were not for Lester. There was a vast difference between making lengthy appearances as a star accompanied by a rhythm section and making occasional appearances as one of the several soloists featured in Basie's band. Nevertheless, many records made under his own name during this

decade contained the kind of swinging invention expected of him.

The first two titles cited, with Johnny Guarneri on piano, were fresh and rhythmically exciting. On the next pair, he was accompanied by Count Basie, with the usual happy results. Nat Cole and Buddy Rich provided the effective accompaniment on the last two from 1946 (the origin of these records, incidentally, is obscure, and on the Polydor label the tenor was erroneously credited to Don Byas). There was a typical solo on *D.B. Blues* by Vic Dickenson, who gave Lester stimulating support in the last chorus and blew adventurously on *Lester Blows Again*.

Lester was heard on most of the records by Count Basie (q.v.) during 1940. Other excellent performances by him were on sessions referred to under the Kansas City Five and Dickie Wells.

S.D.

1943	I Never Knew	Keynote
	Afternoon Of A Basie-ite	"
1944	Lester's Blues	Savoy
	Ghost Of A Chance	"
1946	D. B. Blues	Philo-Aladdin
	These Foolish Things	"
	Lester Blows Again	"
	Jammin' With Lester	"
	You're Driving Me Crazy	Aladdin
	She's Funny That Way	"
	Somebody Loves Me	Clef
	I Found A New Baby	"
1947	Jumpin' With Symphony Sid	Aladdin
	Confessin'	"

YOUNG, TRUMMY

(14)

Born in Georgia in 1912, James "Trummy" Young made his

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professional debut on trombone in Washington in 1928 with Booker Coleman's band. In the early '30s, he was in a group led by Tommy Miles which included Jimmy Mundy, Tyree Glenn, Garnet Clark and Billy Eckstine. It was while working with Earl Hines in Chicago between 1934-7 that he began to be talked about, often because the expression of his ambitious ideas exceeded his technique. Helped by Earl's original trombonist, Bill Franklin, Trummy made such progress on his instrument that, when he took Eddie Durham's place in Jimmie Lunceford's orchestra in 1937, he was an immediate sensation. After leaving Lunceford in 1943, he worked with Charlie Barnet for nearly a year. He led his own small groups for a time in Chicago and New York, and then played with Benny Goodman, Boyd Raeburn, Tiny Grimes and Roy Eldridge before touring with Jazz At The Philharmonic. In 1947, he went to Honolulu, where he remained until 1952.

Trummy's was the major influence on trombone players during the '40s, and it could be heard in the work of most of the rising younger musicians of the time, such as Matthew Gee, Dicky Harris, Henry Coker, Fred Beckett, Henderson Chambers and Al Gray. His daring ideas, his brilliance of tone, his powerful attack, and the ease with which he played in the upper register, all revealed new possibilities in the instrument. He himself named Jimmie Harrison as one of his original sources of inspiration, but in his phrases and the construction of his solos the influence of Louis Armstrong was always apparent.

Sy Oliver and Jimmie Lunceford made full use of his original talent, presenting it in very appropriate settings. He also sang in a whimsical vein somewhat similar to that of Sy Oliver and Willie Smith. His vocal on *Margie* helped make it one of Lunceford's biggest hits. He was also the composer of several catchy numbers, among them *'Tain't What You Do, Watcha Know, Joe?, Easy Does It, Travelin' Light* and *Thru For The Night*.

ON RECORDS

While he was in the band, nearly all the trombone solos on Lunceford's records were taken by Trummy. During this decade, he also recorded with a great many other leaders, such as Benny Carter, Cozy Cole, Buck Clayton, Dizzy Gillespie, Benny Goodman, Tiny Grimes, Illinois Jacquet and Tony Scott. The most interesting of these sessions were those referred to elsewhere in the sections devoted to Tiny Grimes and Cozy Cole. The first four of the titles cited below were made by an admirable group consisting of Buck Clayton, Ike Quebec, Ken Kersey, Mike Bryan, Slam Stewart and Jimmie Craford. Trummy blew very ferociously on *Eight Bar* and Kersey rolled some exciting boogie. Quebec's tenor was full of animation and drive, and he and Trummy riffed effectively behind Buck Clayton on *Rattle And Roll*. Trummy sang with his appealing humour on *Livin' For Today* and the two Continental titles. *Sorta Kinda* had Dizzy Gillespie and Charlie Parker swinging with little trace of bop, although the shape of things to come was more audible in Dizzy's solo on *Seventh Avenue*.

R.D.

1945	Good 'N' Groovy	Duke
	Livin' For Today	"
	Rattle And Roll	Cosmo
	Behind The Eight Bar	"
	Seventh Avenue	Continental
	Sorta Kinda	"